ADVANCED FRENCH PROSE COMPOSITION

FRANÇOIS

217 24

Rhoda Smith

Burnham 05-06

ne m'y laissez pas de = do not fail.

au moins = at least.

Qu'avez-vous = what is the matter

take off = ôter

ADVANCED

FRENCH PROSE COMPOSITION

BY

VICTOR E. FRANÇOIS

INSTRUCTOR IN FRENCH IN THE UNIVERSITY OF MICHIGAN

NEW YORK ·:· CINCINNATI ·:· CHICAGO

AMERICAN BOOK COMPANY

COPYRIGHT, 1902, BY
V. E. FRANÇOIS.

ENTERED AT STATIONERS' HALL, LONDON.

ADVANCED FRENCH PROSE COMPOS.
W. P. 3

A MON AMI ET CONSEILLER

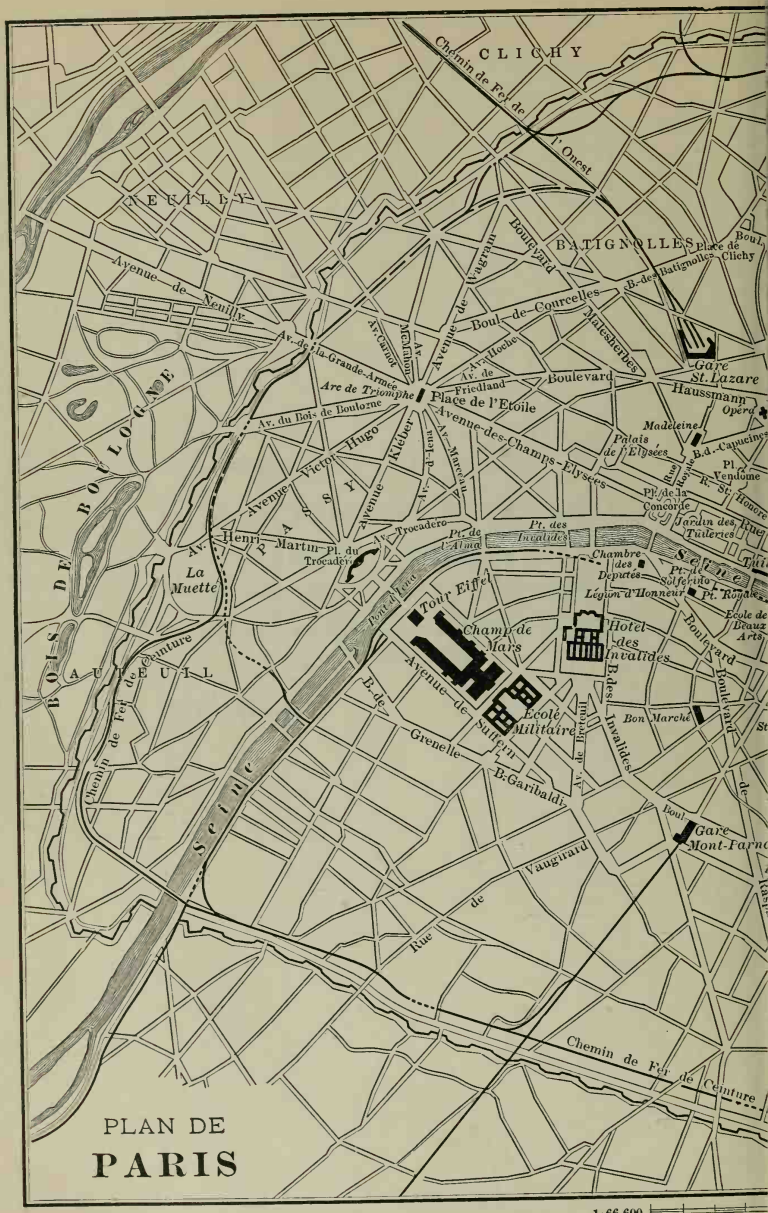
M. PIERRE FRANÇOIS GIROUD

LICENCIÉ ÈS LETTRES

PROFESSEUR AU COLLÈGE GIRARD, PHILADELPHIA

HOMMAGE DE SINCÈRE ESTIME ET D'AFFECTUEUSE RECONNAISSANCE

V. E. FRANÇOIS


CLICHY
Chemin de Fer de l'Ouest
NEUILLY
Avenue de Neuilly
BATIGNOLLES
Boulevard de Clichy
Boulevard de Courcelles
Malesherbes
Gare St. Lazare
Haussmann
Opéra
Madeleine
Palais de l'Elysées
Pl. Vendome
Pl. de la Concorde
Jardin des Tuileries
Pont des Invalides
Pont de l'Alma
Trocadero
Pl. du Trocadero
Av. Henri Martin
La Muette
BOIS DE BOULOGNE
Av. du Bois de Boulogne
Av. de la Grande Armée
Arc de Triomphe
Place de l'Etoile
Av. de Friedland
Boulevard Haussmann
Av. Victor Hugo
Av. Kleber
Av. Marceau
Avenue des Champs-Elysées
Chambre des Deputés
Pont de la Solferino
Pont Royal
Tour Eiffel
Champ de Mars
Hotel des Invalides
Ecole Militaire
Avenue de Suffren
Grenelle
Bon Marché
Gare Mont-Parnasse
Vaugirard
Rue de
Seine
Chemin de Fer de Ceinture
AUTEUIL
PLAN DE
PARIS
1:66,600
0 ¼ ½ ¾


Chemin de Fer de Strasbourg
Abattoirs
LA VILLETTE
LA CHAPELLE
MONTMARTRE
Chemin de Fer du Nord
Boul. de la Chapelle
Boul. de Rochechouart
Gare du Nord
Rue de la Fayette
Gare de l'Est
Boulevard de Magenta
Rue de la Fayette
Boul. de Belleville
Chemin de Fer de Ceinture
BELLEVILLE
MENILMONTANT
Italiens
B. Pois
B.B. Nouv.
Pte St. Denis
Pte St. Martin
Bourse
B. St. Martin
Pl. de la République
Cons.des Arts et Métiers
Palais Royal
Av. de la République
Boul. de Ménilmontant
Cimetière du Père Lachaise
Halles Centrales
Louvre
Rivoli
B. Beaumarchais
Boulevard Voltaire
La Roquette
Tour St. Jacques
Hôtel de Ville
Palais de Justice
ISLE DE LA CITÉ
R. St. Antoine
Pl. de la Bastille
Faubourg
Ecole de Médecine
Notre Dame
ISLE ST. LOUIS
Gare de Vincennes
St. Antoine
Pl. d. la Nation
Cours de Vincennes
Germain
Cluny
Sorbonne
Panthéon
Chemin de Fer de Vincennes
Diderot
Boul. St. Michel
Pont d'Austerlitz
Gare de Lyon
Jardin des Plantes
Gare d'Orléans
B. St. Marcel
Observatoire
Gobelins
Boul. de la Gare
Seine
Boul. d'Italie
Chemin de Fer de Lyon
BRADLEY & PLATES ENGRS., N.Y.

KILOMÈTRES

INTRODUCTION

THE aim of this book is to render composition work more popular, both with teachers and students, by offering them an entertaining subject and a great variety of exercises.

The book is designed to be used *two hours a week* in the work of the second year in colleges and of the third and fourth years in high schools.

Therefore it is taken for granted that the students are familiar with the elementary rules of French grammar and with regular and irregular verbs.

The first part is prepared on the same plan as my "Introductory French Prose Composition," of which it is the continuation.

Grammar Review. — Every exercise is preceded by a list of the various rules which are to be applied. They are generally not stated, but only indicated. Any complete grammar may be used for references. At the beginning, and especially in preparatory schools, the teacher will indicate the paragraphs to be studied in connection with the rules enumerated in the Grammar Reviews, and the students will write the numbers of these paragraphs in the spaces which have been left purposely after every statement. Teachers should give the numbers of the paragraphs in French; it would be a good drill on numbers, which are so hard to understand and so useful for practical purposes. Now and then it will happen that the rules are not treated in the grammar that may be in the

hands of the class, and the teacher will have to explain them as clearly and briefly as possible.

Later, and especially in colleges, students may be left to look up the rules in the table of contents found in their grammar. The teacher will have ready means of ascertaining whether this work is done conscientiously or not.

It will be noticed that the same rules have been repeated again and again. This is the only way to familiarize students with them.

The Grammar Review is followed by a list of verbs requiring either no preposition or *de* or *à* before a following infinitive. The use of the proper preposition is the stumbling-block in French composition, and this kind of help should remove it from the path of the students.

French Text. — The aim of this part of the work is to check the overconfidence of many scholars who believe they know French after one year of study.

To accomplish this object, the greatest number possible of the most common idioms of the French language have been condensed in the narrowest limits. But to prevent the text from becoming heavy through the introduction of so many idioms, some have been relegated to the questions.

The French text should be read by the master when the lesson is assigned, and carefully studied by the scholar, since it is the basis of the other parts of the exercise.

Transposition Work. — This kind of work affords a fine field for a thorough drill in pronunciation, in the mastering of verbal forms, and in the proper use of tenses Books being closed, the teacher assigns a part to different students and reads a sentence at a time, the students repeating it after him with all the required changes. To create a friendly emulation, other students may be appointed as substitutes of those who are unsatisfactorily prepared, or may be called upon to correct mistakes.

Questions. — Great care should be taken to have them answered as fully as possible. A good way is to have students read the questions when the lesson is given out. Then the teacher answers them the way he wishes them to be answered in the next recitation. The use of personal pronouns and idioms should be required from the very start.

Translation. — The purpose of this part of the work is to increase the confidence of the students in the rendering of English into French. With this point in view, the English has been made as easy as possible and is generally presented in the form of dialogues.

Any scholar of average ability after studying the rules indicated in the Grammar Review, preparing carefully the French Text and mastering the idioms therein contained, after going through the Transposition Work, and preparing the answers to the Questions, should be ready to translate very easily the English text based on all these various exercises. This translation the master may correct in the class-room on the blackboard, or at home. Another good plan to pursue is for the teacher to dictate his own translation and to ask students to spell in French the most difficult words. These three ways of correcting may be used interchangeably in order to avoid monotony. When an idiom, a construction, or a word is susceptible of several translations, the teacher should insist upon the scholars giving them all.

It goes without saying that most of these exercises cannot be prepared and gone over in one recitation. They should be divided according to the ability of the members of the class. It may be suggested to have the Grammar Review, the French Text, Transposition, and Questions for one lesson and the Translation work for the other lesson of the same week.

Review. — This is certainly the most important part of the composition work. Without thorough and frequent reviews it is bound to be a failure. Students should be required to study the corrected work so as to be able to translate it without hesitation when called upon. Of course the work should be slow at the beginning, and frequent chances for general review should be offered.

The French of Part I is partly original, partly taken from "Grand Dictionnaire Universel du 19e siècle," by Pierre Larousse; "Paris, voici Paris," by Maurice du Seigneur; "Paris et ses environs," by Ch. Philippon; "Le Coupable," by François Coppée, and "Les deux Cyclones," by Ludovic Halévy. The selected texts have been modified to suit the purposes of the book, and have been made harder by a liberal sprinkling of idiomatic expressions and constructions.

Part II was added to smooth the way to original composition work. It will give students a chance to test their ability in putting English into French without the help of a French text. To increase their confidence, the easiest exercises may be translated at sight in the class-room whenever a few moments can be spared.

If time allows it, original composition may be started when Part II is reached. After the class is through translating the first exercise of that part, "Parisian Street Arab," its members may be asked to write an original essay on New York or Chicago Street Arab. After the exercises describing Paris, they may give their own descriptions of any large American city with which they are familiar; after W. Irving's "A Parisian Hotel," a modern American house; after "A Parisian Wedding," an American Wedding, etc.

New Rules. — In the Grammar Review, to be found at the head of every exercise, numerous references are made,

under the form (see N. R. . . .), to the new set of rules ordered by the Minister of Public Instruction of France in his decree of February 26, 1901.

Some of these modifications have been followed in this book. For instance, hyphens have been dropped except after an imperative and in questions when the so-called euphonic *t* is inserted between the verb and the personal pronoun subject.

On page 15 will be found the list of the most important licenses (tolérances) adopted by the French Minister M. Georges Leygues, with the approval of the French Academy.

TABLE OF CONTENTS

PAGE

New Rules 15

PART I

I. Renseignements 23
II. A la douane 26
III. A la gare 30
IV. Le pourboire 34
V. L'argent étranger 37
VI. En rapide ! 41
VII. Châteaux en Espagne 45
VIII. Les dernières stations 48
IX. "Paris, voici Paris !" 51
X. Tout le monde descend ! 55
XI. Choix d'un hôtel 59
XII. Un salon de coiffure 63
XIII. Première nuit 66
XIV. Première sortie 70
XV. L'œil au guet 74
XVI. Vue d'ensemble de la place de la Concorde . . . 78
XVII. Monuments de la place de la Concorde 82
XVIII. Beauté de la place de la Concorde 85
XIX. Feu d'artifice 88
XX. La catastrophe du 30 mai, 1770 92
XXI. La Terreur 96
XXII. Vers le Louvre 100
XXIII. Première trombe 104
XXIV. A quoi bon résister ! 107

PAGE

XXV. Course au clocher 110
XXVI. Second cyclone 114
XXVII. Le musée du Louvre en quarante cinq minutes ! . 117
XXVIII. La colonnade 121
XXIX. Une course pédestre 125
XXX. Le Sommeil d'Endymion 129
XXXI. Le parquet 132
XXXII. Patatras ! 136
XXXIII. Par Géricault ! 139
XXXIV. La galerie d'Apollon et le salon carré . . . 143
XXXV. Charles Premier ! 147
XXXVI. Toujours plus vite 152

PART II

XXXVII. The Parisian Street Arab 157
XXXVIII. A General Description of Paris 161
XXXIX. The Parisian Hotel 175
XL. A General Description of Paris (*concluded*) . . 179
XLI. The Catacombs 187
XLII. Bastille Day 192
XLIII. A Parisian Wedding 197
XLIV. The Chamber of Representatives 202
XLV. A Parisian Christening 207
XLVI. Notre Dame 209
XLVII. General Considerations on Paris 212

FRENCH-ENGLISH VOCABULARY 217

ENGLISH-FRENCH VOCABULARY 247

NEW RULES

SUBSTANTIF

1. **Pluriel ou singulier.** — Dans toutes les constructions où le sens permet de comprendre le substantif complément aussi bien au singulier qu'au pluriel, on tolérera l'emploi de l'un ou l'autre nombre. Ex. : *des habits de femme* ou *de femmes ; — des confitures de groseille* ou *de groseilles ; — des prêtres en bonnet carré* ou *en bonnets carrés ; — ils ont ôté leur chapeau* ou *leurs chapeaux.*

SUBSTANTIFS DES DEUX GENRES

2. **Amour, orgue.** — L'usage actuel donne à ces deux mots le genre masculin au singulier. Au pluriel, on tolérera indifféremment le genre masculin ou le genre féminin. Ex. : *les grandes orgues ; — un des plus beaux orgues ; — de folles amours ; des amours tardifs.*

3. **Gens.** — On tolérera, dans toutes les constructions, l'accord de l'adjectif au féminin avec le mot *gens.* Ex. : *instruits* ou *instruites par l'expérience, les vieilles gens sont soupçonneux* ou *soupçonneuses.*

4. **Hymne.** — Il n'y a pas de raison suffisante pour donner à ce mot deux sens différents, suivant qu'il est employé au masculin ou au féminin. On tolérera les deux genres, aussi bien pour les chants nationaux que pour les chants religieux. Ex. : *un bel hymne* ou *une belle hymne.*

PLURIEL DES SUBSTANTIFS

5. **Pluriel des noms propres.** — La plus grande obscurité régnant dans les règles et les exceptions enseignées dans les grammaires, on tolérera dans tous les cas que les noms propres, précédés de l'article pluriel, prennent la marque du pluriel. Ex.: *les Corneilles* comme les *Gracques;* — *des Virgiles* (exemplaires) comme *des Virgiles* (éditions).

6. Il en sera de même pour les noms propres de personnes désignant les œuvres de ces personnes. Ex.: *des Meissoniers.*

7. **Pluriel des noms empruntés à d'autres langues.** — Lorsque ces mots sont tout à fait entrés dans la langue française, on tolérera que le pluriel soit formé suivant la règle générale. Ex.: *des exéats* comme *des déficits.*

NOMS COMPOSÉS

8. **Noms composés.** — Les mêmes noms composés se rencontrent aujourd'hui tantôt avec le trait d'union, tantôt sans trait d'union. Il est inutile de fatiguer les enfants à apprendre des contradictions que rien ne justifie. L'absence de trait d'union dans l'expression *pomme de terre* n'empêche pas cette expression de former un véritable mot composé aussi bien que *chef-d'œuvre*, par exemple. Ces mots pourront toujours s'écrire sans trait d'union.

ARTICLE

9. **Article devant les noms propres de personnes.** — L'usage existe d'employer l'article devant certains noms de famille italiens: *le Tasse, le Corrège*, et quelquefois à tort devant des prénoms: (*le*) *Dante*, (*le*) *Guide.* — On ne comptera pas comme une faute l'ignorance de cet usage.

Il règne aussi une grande incertitude dans la manière d'écrire l'article qui fait partie de certains noms propres français: *la Fontaine, la Fayette* ou *Lafayette.* Il convient d'indiquer, dans

les textes dictés, si, dans les noms propres qui contiennent un article, l'article doit être séparé du nom.

10. **Article supprimé.** — Lorsque deux adjectifs unis par *et* se rapportent au même substantif de manière à désigner en réalité deux choses différentes, on tolérera la suppression de l'article devant le second adjectif. Ex. : *l'histoire ancienne et moderne*, comme l'*histoire ancienne et la moderne.*

11. **Article partitif.** — On tolérera *du*, *de la*, *des*, au lieu de *de* partitif, devant un substantif précédé d'un adjectif. Ex. : *de* ou *du bon pain*, *de bonne viande* ou *de la bonne viande*, *de* ou *des bons fruits.*

12. **Article devant *plus*, *moins*, etc.** — La règle qui veut qu'on emploie *le plus*, *le moins*, *le mieux*, comme un neutre invariable devant un adjectif indiquant le degré le plus élevé de la qualité possédée par le substantif qualifié sans comparaison avec d'autres objets est très subtile et de peu d'utilité. Il est superflu de s'en occuper dans l'enseignement élémentaire et dans les exercices. On tolérera *le plus*, *la plus*, *les plus*, *les moins*, *les mieux*, etc., dans des constructions telles que : *on a abattu les arbres le plus* ou *les plus exposés à la tempête.*

ADJECTIF

13. **Accord de l'adjectif.** — Dans la locution *se faire fort de*, on tolérera l'accord de l'adjectif. Ex. : *se faire fort*, *forte*, *forts*, *fortes de* . . .

14. **Adjectif construit avec plusieurs substantifs.** — Lorsqu'un adjectif qualificatif suit plusieurs substantifs de genres différents, on tolérera toujours que l'adjectif soit construit au masculin pluriel, quel que soit le genre du substantif le plus voisin. Ex. : *appartements et chambres meublés.*

15. **Nu, demi, feu.** — On tolérera l'accord de ces adjectifs avec le substantif qu'ils précèdent. Ex. : *nu* ou *nus pieds*, *une demi* ou *demie heure* (sans trait d'union entre les mots), *feu* ou *feue la reine.*

16. **Adjectifs composés.** — On tolérera la réunion des deux mots constitutifs en un seul mot qui formera son féminin et son pluriel d'après la règle générale. Ex.: *nouveauné, nouveaunée, nouveaunés, nouveaunées; courtvêtu, courtvêtue, courtvêtus, courtvêtues*, etc.

Mais les adjectifs composés qui désignent des nuances étant devenus, par suite d'une ellipse, de véritables substantifs invariables, on les traitera comme des mots invariables. Ex.: *des robes bleu clair, vert d'eau*, etc., de même qu'on dit *des habits marron.*

17. **Participes passés invariables.** — Actuellement les participes *approuvé, attendu, ci-inclus, ci-joint, excepté, non compris, y compris, ôté, passé, supposé, vu*, placés avant le substantif auquel ils sont joints, restent invariables. *Excepté* est même déjà classé parmi les prépositions. On tolérera l'accord facultatif pour ces participes, sans exiger l'application de règles différentes suivant que ces mots sont placés au commencement ou dans le corps de la proposition, suivant que le substantif est ou n'est pas déterminé. Ex.: *ci joint* ou *ci jointes les pièces demandées* (sans trait d'union entre *ci* et le participe); — *je vous envoie ci joint* ou *ci jointe copie de la pièce.*

18. On tolérera la même liberté pour l'adjectif *franc.* Ex.: *envoyer franc de port* ou *franche de port une lettre.*

19. **Avoir l'air.** — On permettra d'écrire indifféremment: *elle a l'air doux* ou *douce, spirituel* ou *spirituelle.* On n'exigera pas la connaissance d'une différence de sens subtile suivant l'accord de l'adjectif avec le mot *air* ou avec le mot désignant la personne dont on indique l'air.

20. **Adjectifs numéraux.** — *Vingt, cent.* La prononciation justifie dans certains cas la règle actuelle, qui donne un pluriel à ces deux mots quand ils sont multipliés par un autre nombre. On tolérera le pluriel de *vingt* et de *cent*, même lorsque ces mots sont suivis d'un autre adjectif numéral. Ex.: *quatre vingt* ou *quatre vingts dix hommes; — quatre cent* ou *quatre cents trente hommes.*

21. Le trait d'union ne sera pas exigé entre le mot désignant les unités et le mot désignant les dizaines. Ex. : *dix sept.*

22. Dans la désignation du millésime, on tolérera *mille* au lieu de *mil*, comme dans l'expression d'un nombre. Ex. : *l'an mil huit cent quatre vingt dix* ou *l'an mille huit cents quatre vingts dix.*

ADJECTIFS INDÉFINIS ET PRONOMS

23. **Même.** — Après un substantif ou un pronom au pluriel, on tolérera l'accord de *même* au pluriel et on n'exigera pas de trait d'union entre *même* et le pronom. Ex. : *nous mêmes, les dieux mêmes.*

24. **Tout.** — Lorsque *tout* est employé avec le sens indéfini de *chaque*, on tolérera indifféremment la construction au singulier ou au pluriel du mot *tout* et du substantif qu'il accompagne. Ex. : *des marchandises de toute sorte* ou *de toutes sortes ; — la sottise est de tout* (*tous*) *temps et de tout* (*tous*) *pays.*

25. **Aucun.** — Avec une négation, on tolérera l'emploi de ce mot aussi bien au pluriel qu'au singulier. Ex. : *ne faire aucun projet* ou *aucuns projets.*

26. **Chacun.** — Lorsque ce pronom est construit après le verbe et se rapporte à un mot pluriel sujet ou complément, on tolérera indifféremment, après *chacun*, le possessif *son*, *sa ses* ou le possessif *leur*, *leurs*. Ex. : *ils sont sortis chacun de son côté* ou *de leur côté ; — remettre des livres chacun à sa place* ou *à leur place.*

VERBE

27. **Verbes composés.** — On tolérera la suppression de l'apostrophe et du trait d'union dans les verbes composés. Ex. : *entrouvrir, entrecroiser.*

28. **Trait d'union.** — On tolérera l'absence de trait d'union entre le verbe et le pronom sujet placé après le verbe. Ex.: *est il?*

29. **Accord du verbe précédé de plusieurs sujets non unis par la conjonction** *et.* — Si les sujets ne sont pas résumés par un mot indéfini tel que *tout, rien, chacun,* on tolérera toujours la construction du verbe au pluriel. Ex.: *sa bonté, sa douceur le font admirer.*

30. **Accord du verbe précédé de plusieurs sujets au singulier unis par** *ni, comme, avec, ainsi que* **et autres locutions équivalentes.** — On tolérera toujours le verbe au pluriel. Ex.: *ni la douceur ni la force n'y peuvent rien* ou *n'y peut rien ; — la santé comme la fortune demandent à être ménagées* ou *demande à être ménagée ; — le général avec quelques officiers sont sortis* ou *est sorti du camp ; — le chat ainsi que le tigre sont des carnivores* ou *est un carnivore.*

31. **Accord du verbe quand le sujet est un mot collectif.** — Toutes les fois que le collectif est accompagné d'un complément au pluriel, on tolérera l'accord du verbe avec le complément. Ex.: *un peu de connaissances suffit* ou *suffisent.*

32. **Accord du verbe quand le sujet est** *plus d'un.* — L'usage actuel étant de construire le verbe au singulier avec le sujet *plus d'un,* on tolérera la construction du verbe au singulier, même lorsque *plus d'un* est suivi d'un complément au pluriel. Ex.: *plus d'un de ces hommes était* ou *étaient à plaindre.*

33. **C'est, ce sont.** — Comme il règne une grande diversité d'usage relativement à l'emploi régulier de *c'est* et de *ce sont,* et que les meilleurs auteurs ont employé *c'est* pour annoncer un substantif au pluriel ou un pronom de la troisième personne au pluriel, on tolérera dans tous les cas l'emploi de *c'est* au lieu de *ce sont.* Ex.: *c'est* ou *ce sont des montagnes et des précipices.*

34. **Concordance ou correspondance des temps.** — On tolérera le présent du subjonctif au lieu de l'imparfait dans les propositions subordonnées dépendant de propositions dont le verbe est au conditionnel présent. Ex. : *il faudrait qu'il vienne* ou *qu'il vînt.*

PARTICIPE

35. **Participe présent et adjectif verbal.** — Il convient de s'en tenir à la règle générale d'après laquelle on distingue le participe de l'adjectif en ce que le premier indique l'action, et le second l'état. Il suffit que les élèves et les candidats fassent preuve de bon sens dans les cas douteux. On devra éviter avec soin les subtilités dans les exercices. Ex. : *des sauvages vivent errant* ou *errants dans les bois.*

36. **Participe passé.** — Il n'y a rien à changer à la règle d'après laquelle le participe passé construit comme épithète doit s'accorder avec le mot qualifié, et construit comme attribut avec le verbe *être* ou un verbe intransitif doit s'accorder avec le sujet. Ex. : *des fruits gâtés ; — ils sont tombés ; — elles sont tombées.*

37. Pour le participe passé construit avec l'auxiliaire *avoir*, lorsque le participe passé est suivi soit d'un infinitif, soit d'un participe présent ou passé, on tolérera qu'il reste invariable, quels que soient le genre et le nombre des compléments qui précèdent. Ex. : *les fruits que je me suis laissé* ou *laissés prendre ; — les sauvages que l'on a trouvé* ou *trouvés errant dans les bois.* Dans le cas où le participe passé est précédé d'une expression collective, on pourra à volonté le faire accorder avec le collectif ou avec son complément. Ex. : *la foule d'hommes que j'ai vue* ou *vus.*

ADVERBE

38. *Ne* **dans les propositions subordonnées.** — L'emploi de cette négation dans un très grand nombre de propositions subordonnées donne lieu à des règles compliquées, difficiles, abusives,

souvent en contradiction avec l'usage des écrivains les plus classiques.

(*a*) Sans faire de règles différentes suivant que les propositions dont elles dépendent sont affirmatives ou négatives ou interrogatives, on tolérera la suppression de la négation *ne* dans les propositions subordonnées dépendant de verbes ou de locutions signifiant :

Empêcher, défendre, éviter que, etc. Ex. : *défendre qu'on vienne* ou *qu'on ne vienne ;*

Craindre, désespérer, avoir peur, de peur que, etc. Ex. : *de peur qu'il aille* ou *qu'il n'aille ;*

Douter, contester, nier que, etc. Ex. : *je ne doute pas que la chose soit vraie* ou *ne soit vraie ;*

Il tient à peu, il ne tient pas à, il s'en faut que, etc. Ex. : *il ne tient pas à moi que cela se fasse* ou *ne se fasse.*

(*b*) On tolérera de même la suppression de cette négation après les comparatifs et les mots indiquant une comparaison : *autre, autrement que,* etc. Ex. : *l'année a été meilleure qu'on l'espérait* ou *qu'on ne l'espérait ; — les résultats sont autres qu'on le croyait* ou *qu'on ne le croyait.*

(*c*) De même, après les locutions *à moins que, avant que.* Ex. : *à moins qu'on accorde le pardon* ou *qu'on n'accorde le pardon.*

PART I

EXERCISE I

1. Grammar Review

Tenses of the subjunctive mood, ——. Formation of these tenses, ——. Verbs whose present of the subjunctive is irregular, ——. Use of the different tenses of the subjunctive, ——. See also N. R. 34. Use of the subjunctive after impersonal verbs and expressions, ——; after certain conjunctions, ——; and in relative clauses expressing doubt, purpose, etc., ——. Mood and tenses required by the conjunction *si*, meaning *if*, ——. Optional use of *ne* in a clause beginning by *que*, meaning *than* (see N. R. 38. *b*). Idiomatic use of *faire*, ——. Difference in the use of the definite article in both languages, ——. Use of *c'est* and *il est*, ——. Use of *dans* and *en* denoting place, ——. Tenses required by French prepositions, ——; by *en*, ——. Preposition generally required by nouns, ——.

2. An infinitive depending on the following verbs and expressions is preceded by: —

no preposition	*de*	*à*
vouloir	être à même	avoir
savoir comment	avoir besoin	
faire	éviter	
pouvoir	avant	

3. Renseignements

Il faut que tout étranger qui va en France pour la première fois, soit à même de s'exprimer quelque peu dans la langue de Molière s'il veut faire un voyage à la fois agréable et instructif. Il peut aussi éviter beaucoup d'embarras et se tirer d'affaire s'il profite des renseignements

donnés par des amis plus expérimentés que lui. Il est essentiel qu'il sache avant son départ comment s'y prendre en route. Par exemple, il doit être au courant des formalités de l'expédition des bagages dans les pays étrangers. En mettant le pied sur le sol français, il n'a pas à s'occuper de ses malles s'il les a fait enregistrer à destination de Paris.

4. Transposition

(In compound tenses, consider only the auxiliary, and use it in the required tenses.)

1. Replace *tout étranger* by the different persons of the present of the indicative except the third singular.

Ex.: Il faut que moi qui vais . . .

2. Replace the present of the indicative
   - *a.* By the future. (Keep the present tense in clauses beginning with *si*, if.)
   - *b.* By the conditional. (Use the imperfect of the indicative in every clause beginning with *si*, if.)

5. Questions

(In the answers, use personal pronouns whenever possible.)

1. Que faut il que tout étranger qui visite la France pour la première fois, soit à même de faire ?

2. Pourquoi doit il être à même de parler français tant soit peu ?

3. Grâce à quoi se peut il qu'il se tire très facilement d'affaire ?

4. Avant de partir, qu'est il essentiel qu'il sache ?

5. De quoi vaut il mieux qu'il soit au courant, par exemple ?

6. Qui le mettra volontiers au courant de toutes ces formalités pour qu'il se tire d'affaire aussi bien que possible ?

7. Ces nombreuses formalités sont elles uniformes dans les différents pays ?

8. Quand le voyageur pose le pied sur le sol français, a-t-il besoin de s'occuper de ses malles ?

9. Quel est le meilleur moyen d'éviter beaucoup d'embarras la première fois qu'on va en France ?

6. Translation

(Use idioms as much as possible. Do not use words which are not to be found in 3 and 5. Words placed between square brackets must be omitted in the French translation. Words in round brackets, while unnecessary in English, are required in French.)

— Have you any friends who have [1] visited France [2] and who may be [1] able to give me the various information [3] of which I am in need before going away ?

— Where [4] do you wish to go ?

— It may be that I shall soon [5] go to France and visit [6] Paris. That is why I must have some information.[3] I wish to know how to get along when I set [7] my foot on the soil of that country for the first time.

— Well,[8] I have a friend who has made many trips in foreign [2] countries and (who) is much more experienced than I am [9]. He will post you on what [10] it is essential that you should know, in order that your trip should be at once as instructive and (as) pleasant as possible.

— Will he give me any information [3] about [11] the sending of my trunks ?

— Very willingly ; thanks to him, you will be acquainted with all the regulations : they are somewhat numerous and are not alike in all countries.[2]

Do you know, for instance, what is the best way for strangers [2] to avoid attending [12] to their baggage [3] during the trip ?

— Not at all ; [13] what is it ? How must I go about it ?

— Before leaving, you must have your trunks checked directly to Paris. It may be also that you will avoid a

great deal of trouble while visiting France if you express yourself in Molière's tongue. Are you able to do so[14]?

— Somewhat.

— Well, it may be that you will get along very nicely on the way, but it is better that you [should] go [and] visit my friend.

[1] Use the subjunctive.
[2] Supply the definite article.
[3] Use the plural.
[4] Où.
[5] bientôt (after the verb).
[6] Repeat *that I shall.*
[7] Use the future.
[8] Eh bien!
[9] Supply *le* or *ne le* before the verb.
[10] Replace it by *that which.*
[11] Replace it by *on.*
[12] Use the infinitive.
[13] Pas du tout.
[14] Replace by *it.*

EXERCISE II

7. Grammar Review

Different translations of *must*, ——. Use of the infinitive to replace the subjunctive, ——. Use of the subjunctive after negative or interrogative verbs, ——. Idiomatic use of *faire*, ——. Idiomatic use of *c'est . . . que*, ——. Difference between *aussitôt* and *aussitôt que*, ——; between *jusqu' à* and *jusqu' à ce que*, ——; between *devant*, *avant*, *avant de*, *avant que*, ——; between *sur* and *dessus*; between *mieux* and *meilleur*. Inversion in relative sentences, ——. Mood and tenses required by *quand*, ——. Use of *en* as a personal pronoun, ——. Peculiar translation of *its* and *their*, ——. Agreement of past participles used without any auxiliary, ——; conjugated with *to be*, ——; with *to have*, ——; of reflexive or pronominal verbs, ——.

8. An infinitive depending on the following verbs and expressions is preceded by: —

no preposition		*de*	*à*
faire	falloir	forcer	avoir
devoir	vouloir bien	courir le risque	se mettre
pouvoir	venir	il est agréable	parvenir

9. A la douane

S'il n'a pas pris cette précaution élémentaire, il lui faut, aussitôt qu'il foule de nouveau le plancher des vaches,

suivre les autres voyageurs novices dans la grande salle où a toujours lieu la visite des colis.

Ce n'est qu'après de longues recherches, au milieu d'un tohu bohu indescriptible et d'une foule enfiévrée qu'il parvient à mettre la main sur ses malles et sur ses valises.

Alors il faut qu'il attende qu'un employé de douane veuille bien venir en examiner le contenu. Tant pis pour lui s'il y a dans ses bagages des articles dont l'importation est prohibée! Il se voit forcé de les déclarer et d'en acquitter les droits d'entrée. Sinon, il court le risque de se les faire confisquer.

10. Transposition

1. Replace the third person singular by the other persons of the present of the indicative.
   (The clause *où a toujours lieu* . . . must not be altered.)
2. Replace the present of the indicative
   a. By the imperfect of the indicative in the second person plural.
   b. By the future in the first person singular. (Keep the present of the indicative in clauses beginning with *si*, if.)
   c. By the past indefinite in the third person plural feminine.
   d. By the conditional in the first person plural. (Use the imperfect of the indicative in clauses beginning with *si*, if.)

11. Questions

1. Où a lieu la visite des colis?
2. Quand a-t-elle lieu?
3. Que faut il que fasse le voyageur novice qui n'a pas fait enregistrer ses bagages directement pour Paris?
4. Que se met il à y chercher?
5. Pensez vous qu'il parvienne à mettre la main dessus tout de suite?
6. Décrivez le tohu bohu qui règne dans la salle de la douane?

7. La foule qui le cause, est elle calme?

8. Les bagages réunis, qu'est ce qu'il faut que notre novice fasse?

9. Jusqu'à quel moment doit il faire le pied de grue?

10. Si le touriste a des articles prohibés dans ses colis ou sur lui même, que se voit il forcé de faire?

11. Que doit il acquitter?

12. S'il ne les déclare pas, quel risque court il?

12. Translation

(Make use of idioms as often as possible and avoid words which are not in the preceding texts or questions.)

— When will the inspection of the luggage take place?

— It will take place as soon as all travelers are[1] again on terra firma.

— Do you know in what hall the custom-house officers will examine our trunks?

— Follow the crowd.

— Would you be so kind as to post us on what we must do as soon as we land[1]? We are inexperienced[2] travelers; we are coming to France for the first time, and we do not know at all how to go about it in this hubbub.

— Did you take the precaution of having your trunks checked directly to Paris?

— No, sir,[3] we did not.[4] Before we left, our friends did not give us the most elementary information about the forwarding of our baggage.

— So much the worse for you. You might have been able[5] to avoid a great deal of trouble. What have you to declare to the custom-house officers? Have you any dutiable articles? If you have any (of them), declare them at once; if not, you will run the risk of having them taken away from you.

— No, sir, we have none. We knew that if we had in our luggage or about ourselves articles whose importation is prohibited, they would make us pay duty on them or that they would confiscate them if we did not declare them. We did not wish to run those chances.

— Well and good;[6] you must then attend to your trunks and valises; you must look for them in the large hall in which you will see numerous custom-house officers.

— Shall we succeed easily in laying hands upon them in the midst of that crowd?

— The confusion which will reign there will be beyond description, and it is possible that you [will] lay hands upon your luggage only after a long search.[7]

— Then, what shall we be obliged to do?

— Don't be feverish; you will get along much better if you are calm; when you have[1] gathered your trunks and valises together, you will be obliged to dance attendance until[8] one of the custom-house officers comes and begins to examine their contents.[9]

— How many[10] troubles for inexperienced travelers! I don't think that it is agreeable to take trips in foreign countries.

[1] Use the future.
[2] Supply *some*.
[3] Non, monsieur.
[4] Supply *take it*.
[5] Use the past conditional.
[6] A la bonne heure.
[7] Use the plural.
[8] jusqu'à ce que (subjunctive).
[9] the contents of them.
[10] Que de . . . !

EXERCISE III

13. Grammar Review

Use of the subjunctive after certain conjunctions: *pour que*, *jusqu'à ce que*, *au cas que*, *bien que*, etc., ——. Use of the pluperfect of the subjunctive in a clause beginning with *si* (if),——; Use of the same tense as a second form of the past conditional,——. List of verbs

whose past participles are always conjugated with *être*, ——. Agreement of past participles of reflexive verbs, ——. Difference between *après* and *après que*, ——. Use of the past infinitive after *après*, ——. Gender, number, and use of the pronoun *on* or *l'on*, ——. Use of disjunctive personal pronouns after certain verbs and expressions, ——. Translation of *whose*, *of whom*, *of which*, in a relative sentence beginning with a preposition, ——. Use of *ne . . . que*, ——.

14. An infinitive depending on the following verbs and expressions is preceded by: —

no preposition		*de*	*à*
faire	avoir beau	contraindre	contraindre
falloir	pouvoir	forcer	forcer
devoir	vouloir bien	demander	réussir
souhaiter		avant	

15. A la gare

En outre, si le débarcadère n'est pas situé dans le voisinage de la gare, le novice est contraint d'y faire transporter ses bagages à grands frais. Avant de les y faire peser, il doit d'abord se rendre à la salle d'attente au guichet de laquelle il ne se procure un billet qu'après avoir fait queue assez longtemps. Alors il demande à un employé de lui indiquer la salle des bagages.

Au cas que ses colis dépassent le poids auquel son billet lui donne droit, il a beau protester: il lui faut payer une surtaxe proportionnelle à l'excédent. Que ne peut il se passer de bagages!

16. Transposition

1. Replace the third person singular by the other persons of the same tense.
2. Replace the present of the indicative
   a. By the past conditional (1st form) in the second person plural. (Use the pluperfect of the indicative in the clause beginning with *si*, if.)

b. By the past conditional (2d form) in the third person singular. (Use the pluperfect of the subjunctive in the clause beginning with *si*, if.)

c. By the future in the 1st person plural. (Keep the present in the clause beginning with *si*, if.)

d. By the past indefinite in the third person feminine singular.

17. Questions

1. Si la gare est loin du débarcadère, qu'est ce que l'on est contraint de faire ?

2. Les bagages de chaque voyageur y sont ils transportés à bon marché ?

3. Avant que les employés les pèsent, qu'est il nécessaire qu'on se procure ?

4. Où faut il que l'on se rende pour s'en procurer un ?

5. Mais réussit on généralement à s'en procurer un tout de suite ?

6. Que faut il qu'on fasse assez longtemps avant d'arriver au guichet ?

7. Après s'être procuré un billet, quel renseignement demande-t-on à un employé ?

8. Au cas que mes bagages dépassent un certain poids, qu'est ce que je dois payer ?

9. Croyez vous que j'aie beau protester contre cette surtaxe?

10. Est elle uniforme ?

11. Que souhaite-t-on quand on voyage en Europe ?

18. Translation

— Where do all these numerous travelers come from,[1] and where are they going [to]?

— They are coming from the landing place and they are going to the station.

— Is there none in the neighborhood of the landing place as[2] at (le) Havre?

— No, we have only one station, and it is very far from there.[3]

— Do they know where it is situated?

— I don't believe that they do.[4] After the inspection of their luggage by the custom-house officers has taken place, they are obliged to have it carried at once to the baggage room of the station at their expense.[5]

— How will they get along there?

— Not[6] very easily, because they do not know how to go about it. Moreover, I think that many are able to express themselves only in Shakespeare's tongue. This is also the first time that they take a trip to Europe.

— Can they easily have their baggage checked?

— No, sir; the best way for inexperienced travelers to avoid a great deal of trouble and expense[5] would be to[7] do without trunks or to[7] have them checked directly to Paris before their departure. The clerks cannot weigh the luggage before the travelers have procured their tickets. After getting them in the waiting rooms, at whose ticket offices many are usually dancing attendance, they must betake themselves to the baggage room. What [a] hubbub! Where are their trunks? They will succeed in laying hands upon them and in gathering them together only after searching a long time. Then, they will stand in line until all the trunks of the travelers who arrived[8] the first are weighed. O that we may dispense with luggage when we take a trip in foreign countries! They will see some strangers who are protesting against an additional charge, but who do [so] in vain: they must pay it. They don't think that one can travel cheaply in Europe. They wish they had[9] had their trunks checked directly to Paris at the moment of their departure.

Finally [10] a clerk comes to them [11]; they give him their tickets and ask him to be so kind as to weigh their luggage.

— Must we pay an extra charge in case our trunks exceed a certain weight? To what weight do our tickets entitle us, sir? Do our trunks exceed it?

— One moment, gentlemen.[12] I must weigh them before being able to tell you.[13] Each ticket entitles [one] to 60 pounds.[14] But there is no overweight; you will not be forced to pay an additional charge.

— Is that additional charge uniform, sir?

— No, gentlemen, it is in proportion to the overweight.

[1] Must begin the question.
[2] comme.
[3] en.
[4] Replace by *they know it.*
[5] Use the plural.
[6] Pas.
[7] de.
[8] Past indefinite.
[9] They express the wish to have.
[10] Enfin.
[11] Use the disjunctive pronoun.
[12] messieurs.
[13] Render *it to you.*
[14] Translate by *30 kilos.*

EXERCISE IV

19. Grammar Review

Use of the imperfect, the past definite or preterit, and the past indefinite, ——. Translation of *to* and *in order to* by *pour* before infinitives, ——. Use of the subjunctive mood after verbs expressing a feeling as joy, regret, fear, ——. Optional use of *ne* before subjunctives required by verbs and conjunctions expressing fear and by *à moins que* (see N. R. 38. *a*, *c*). Use of *il est* and *c'est* before adjectives, ——. Optional use of *pas* after *pouvoir*, *savoir*, *cesser* and *oser*.

20. An infinitive depending on the following verbs and expressions is preceded by: —

no preposition	*de*	*de*	*de*
devoir	essayer	savoir gré	être bien aise
pouvoir	être à propos	mettre en état	il est impossible
vouloir	avoir besoin	venir (*to have just*)	forcer
	oublier	il est possible	courir le risque

21. Le pourboire

Il sera aussi à propos de rappeler au novice qu'il devra réclamer son bulletin à l'homme de service si celui ci oublie de le lui remettre. Enfin il importera qu'il se souvienne que le pourboire est devenu une coutume européenne fort désagréable. Ne pourra-t-il s'y soustraire? Il lui sera presque impossible de le faire à moins qu'il ne veuille s'exposer à de graves inconvénients.

Notre voyageur sera bien aise que l'enregistrement de ses malles soit fini et il poussera un gros soupir de soulagement. Il regrettera que ses amis ne l'aient pas mis par leurs conseils en état d'échapper aux mille petits ennuis qu'il vient d'éprouver. Il leur saura très mauvais gré de cette marque d'indifférence.

22. Transposition

The sentence *le pourboire est devenu* . . . must not be altered.

1. Whenever possible, replace the third person singular by the other persons of the same tense.
2. Replace the future
   - *a*. By the present in the first person plural.
   - *b*. By the imperfect in the third person plural.
   - *c*. By the first past conditional in the first person singular. (Use the pluperfect of the subjunctive after *si*. Drop the idiom *venir de* and use *éprouver* in the required tense.)
   - *d*. By the second past conditional in the second person plural. (Follow same directions as for *c*.)

23. Questions

1. Si l'homme de service oublie de nous remettre notre bulletin, que devrons nous faire?

2. Sera-t-il à propos que nous nous rappelions ce renseignement?

3. De quoi importera-t-il aussi que nous nous souvenions?

4. Est ce une coutume agréable ?

5. Nous sera-t-il possible de nous y soustraire ?

6. A quoi nous exposerons nous pendant le voyage si nous essayons de nous y soustraire ?

7. Pourquoi pousserons nous un gros soupir de soulagement ?

8. L'enregistrement des bagages, est ce une besogne facile pour un novice ?

9. Nos chers amis, qu'auraient ils dû faire ?

10. Que regretterons nous ?

11. Leur saurons nous bon gré de cette marque d'indifférence ?

12. Leur en saurons nous mauvais gré ?

24. Translation

Mrs.[1] and Mr. A.

— What deep sighs of relief you have just heaved !

— That very disagreeable task is over. I would very gladly[2] have dispensed with it.

— Then you are glad that our trunks are at last checked.

— Of course.[3] But I am very much displeased with our friends for not[4] having given me some advice[5] about the checking of our luggage before we left. I could very easily have[6] escaped the numerous inconveniences which I have just experienced.

— Could their information[5] have[6] enabled you to avoid them ?

— Yes,[7] and I shall remember that proof of their indifference. When we take[8] another trip to Europe, I shall not expose myself any more to those thousand formalities.

— How will you go about it to[9] escape them ?

— We shall not take any luggage.

— My dear, it may be that you can dispense with trunks while traveling, but you know very well that I cannot (do

it). I should be very much dissatisfied with you for forcing me to do without any.

— Well, if we take any, I shall have them checked directly to Paris. We do not need them on the way.

— Can one do so? Then well and good. Besides, before that time,[10] you will have forgotten all these petty annoyances.

— It will be of importance that I [should] remember them, and in case I [do] forget them, I shall be very grateful to you for reminding me of them.[11] It will be the proper time for you to do it[12] then unless you would be glad to see me obliged to expose myself again to all those troubles.

— But I am forgetting to ask you how you got along in the baggage room.

— Tolerably[13] well, and at great expense.[5]

— Where did you put your baggage check? Did the man on duty hand it to you?

— I put it in my small valise. I did not need to ask him for it[14]; he handed it to me when I gave him a gratuity.

— Why did you tip[15] him?

— It is a European custom that I followed. I did not wish to avoid it, although[16] it is unpleasant.

— Is it impossible for travelers to escape[17] it?

— It is almost impossible; if you try to do so, you expose yourselves to serious inconveniences and you run the chance of regretting it during the trip.

[1] Madame.
[2] Replace by *willingly*.
[3] Bien entendu.
[4] not to.
[5] Use the plural.
[6] Use the past conditional of *pouvoir*.
[7] Oui.
[8] Use the future.
[9] in order to.
[10] d'ici là.
[11] them to me.
[12] that you should do it.
[13] Assez.
[14] it to him.
[15] give one to him.
[16] bien que (subjunctive).
[17] that travelers escape.

EXERCISE V

25. Grammar Review

Use of the subjunctive after interrogative or negative verbs, and after superlatives, ——. Use of the indicative after impersonal verbs and expressions denoting certainty or probability, ——. Use of the subjunctive after *il semble* and of the indicative after *il me semble*, ——. Use of the indicative after *parce que*, ——. Use of *à* before names of towns, ——. Use of *dont* after *ce*, ——. Place of the superlative, ——. Translation of *in* after a superlative, ——. Use of *c'est* and *ce sont* before superlatives, ——. Translations of *for* as a conjunction and as a preposition, ——. List of the most common verbs which are transitive in English and intransitive in French, ——; of the most common verbs which are reflexive in French and not reflexive in French and not reflexive in English, ——. Agreement of *vingt* and *cent* (see N. R. 20).

26. An infinitive depending on the following verbs and expressions is preceded by : —

no preposition		*de*	*à*
devoir	vouloir	être en état	tarder
pouvoir	aller	être sur le point	(when personal)
sembler		ne pas laisser	réussir
savoir comment		savoir gré	

27. L'argent étranger

Il va sans dire que le touriste devrait pouvoir se rendre compte de la valeur de l'argent du pays qu'il serait sur le point de parcourir. Au commencement de son séjour, il hésiterait et s'embrouillerait dans des calculs qui lui sembleraient parfois tant soit peu difficiles, parce qu'il manquerait de pratique ; mais il lui faudrait peu de temps pour se convaincre que c'est certainement l'opération la plus simple du monde.

Quant à notre ami, il ne tarderait pas à se servir des billets de banque, des pièces d'or ou d'argent, des francs et des sous comme s'il n'avait jamais fait autre chose de sa vie.

28. Transposition

(The expressions *il va sans dire . . . , c'est certainement . . .* , and the tense in the last clause must not be altered.)

1. Replace the third person singular by the other persons of the same tense.
2. Replace the conditional.
   a. By the future in the first person plural.
   b. By the imperfect in the second person plural.
   c. By the present in the third person plural.
   d. By the preterit or past definite, in the first person singular. (Use the imperfect of the indicative in relative clauses.)

29. Questions

1. De quoi le touriste devrait il être en état de se rendre compte ?
2. Cela va-t-il sans dire ?
3. Au commencement de son séjour, que ne laisserait il pas de faire ?
4. Dans quoi ne laisserait il pas de s'embrouiller ?
5. Qu'est ce qui lui semblerait parfois quelque peu difficile ?
6. De quoi manquerait il ?
7. Pensez vous que l'opération soit très simple ?
8. Combien de temps lui faudrait il pour s'en convaincre ?
9. Quant à notre ami, de quoi se servirait il facilement ?
10. Comment ne tarderait il pas à s'en servir ?

30. Translation

(Do not use figures.)

As to the inexperienced travelers, they have finally succeeded in having their luggage carried from the landing place to the station. They have also got their tickets and have had their trunks weighed. They are very glad that

these are at last checked. They have had[1] to pay [for] their tickets and the additional charge for the overweight of their baggage, in foreign money, and they have experienced many annoyances at the ticket office and in the baggage room, because they did not yet[2] have a clear understanding of the value of that money.

E., [an] experienced traveler, and G., [a] green [one], both[3] dancing attendance in the waiting room.

G. — Sir, you seem to be an old tourist. I need some advice, and I would be very thankful to you for giving me some information about the value of the money of the various European countries.

E. — It is almost impossible. What country are you about to travel over?

G. — I wish first to visit France.

E. — Well, I am going to give you some information about French money. Here is[4] a French cent: it is worth[5] five centimes; it is the smallest piece which the French make use of. Here is another piece; it is much larger than the first; it is worth ten centimes. Besides, France has also silver pieces of fifty centimes or ten cents, one franc or twenty cents, two francs or forty cents, and five francs or one hundred cents or one dollar in American[6] money. The gold coins are of five, ten, and twenty francs. The smallest banknote which people[7] use in France is that of twenty francs. How much are twenty francs worth in American money?

G. — Let me[8] see: twenty francs are worth four dollars of our money.

E. — Tell me what is the value of one franc fifty? The French do not generally express *centimes* in this case.

G. — Thirty American cents.

E. — Of two francs twenty-five?

G. — Forty-five American cents.

E. — Of three francs sixty-five?

G. — This operation is more difficult; (*hesitating*) seventy-three cents of our money.

E. — Of seven francs seventy-five?

G. (*after* (*a*) *long calculation*). — One dollar and fifty-five cents.

E. — Well and good. But there are other banknotes of fifty, one hundred, five hundred, and one thousand francs.

G. — Do you think it will take me a long time to have a good understanding of the value of all these pieces and banknotes? How shall I be able to get along in Paris?

E. — At first, at great expense. For[9] it goes without saying that old tourists get along more easily than inexperienced travelers. It seems that it is the hardest thing in the world[10] to make use of those banknotes, pieces, and cents, but you will not be long in convincing yourself that it is certainly very simple. All that you need is practice.[11] At the beginning of your stay, the hard calculations you will be forced to make will not fail to confuse you, but after a somewhat lengthy visit in France, you will be able to make use of French money as easily as myself or any other experienced tourist. It will take you but a short time to know how to go about it. Then you will not let yourself be confused[12] any longer by cents and centimes, and it will seem to you that you have never done anything else in your life.

G. — Sir, I am very grateful to you for your information.

E. — Don't mention it.[13]

[1] Use the past indefinite of *devoir*.
[2] encore.
[3] all two.
[4] Voici.
[5] valoir.
[6] américain.
[7] Translate by *on*.
[8] Replace by *us*.
[9] Car.
[10] Say *which is at the world*.
[11] Render *that of which you have need is the* . . .
[12] Use the active infinitive.
[13] Il n'y a pas de quoi.

EXERCISE VI

31. Grammar Review

Use of the subjunctive after the expressions *il s'en faut de beaucoup que*, *il s'en faut de peu que*, *peu s'en faut*, etc., ——. Optional use of *ne* before subjunctives required by: *il s'en faut de peu que* (see N. R. 38. *a*). —— Difference between *quand* and *lorsque*, ——. Use of the indicative after *quand*, *lorsque*, *tandis que*, and many other conjunctions, ——. Use of the idiomatic construction: *c'est . . . que*, ——. *It is* is translated by *il est* in expressions of time. Translations of *by* after past participles, ——. Use of the active voice in French instead of the passive voice in English, ——. Use of *en* as a personal pronoun, as an adverb, and as a conjunction, ——.

32. An infinitive depending on the following verbs and expressions is preceded by: —

no preposition	*de*	*à*
faire	venir à bout	réussir
vouloir	être bien aise	forcer
devoir	forcer	se mettre
venir	être à même	

33. En rapide!

Bientôt l'horloge de la station marque l'heure du départ. Il s'installe dans un compartiment d'un wagon de première classe réservé aux fumeurs et tandis que le rapide bondé roule avec une vitesse vertigineuse à travers les riches campagnes de la France, il s'entretient avec ses compagnons de voyage des curiosités de Paris qu'il ne connaît que par ouï dire. Il est au comble de la joie en découvrant qu'il comprend ses interlocuteurs et qu'il se fait comprendre d'eux. Toutefois c'est tant bien que mal qu'il en vient à bout, il doit bien se l'avouer, et il s'en faut de beaucoup qu'il saisisse toutes les expressions idiomatiques dont ils se servent en lui adressant la parole.

34. Transposition

1. Wherever possible, replace the third person singular by the other persons of the same tense.
2. Replace the present tense: —
   a. By the imperfect in the first person singular.
   b. By the future in the third person plural. (Keep the present tense in the clauses depending on *découvrant*.)
   c. By the conditional in the second person plural. (Follow the same directions as for *b*.)

35. Questions

1. Bientôt, qu'est ce que l'horloge de la gare marque?
2. Notre touriste s'installe-t-il dans un compartiment réservé aux dames?
3. Dans quelle espèce de compartiment s'installe-t-il?
4. Y a-t-il peu de voyageurs dans l'express?
5. A travers quoi le rapide roule-t-il?
6. Emporte-t-il les voyageurs lentement?
7. De quoi notre ami s'entretient il avec ses compagnons de voyage?
8. Lorsqu'il découvre qu'il comprend ses interlocuteurs et qu'il se fait comprendre d'eux, quel sentiment éprouve-t-il?
9. Pourtant, en vient il à bout facilement?
10. Se l'avoue-t-il?
11. Ses compagnons de voyage lui adressent ils la parole?
12. De quoi se servent ils lorsqu'ils la lui adressent?
13. S'en faut il de peu qu'il les saisisse toutes?

36. Translation

— All the travelers betook themselves to the fast train.

— What time[1] was it when you departed?

— It was two by the waiting-room clock,[2] [the] time[1] appointed[3] for the departure of the express.

The cars of the different classes were crowded.

Two green tourists who did not know any French took their seats in a compartment reserved for ladies, but a man on duty came and[4] obliged them to look for one reserved for smokers.

Soon the travelers began to converse about the unpleasant formalities at the custom-house and at the station, the[5] numerous annoyances of a long trip, and the[5] rich country districts through which the fast train was carrying them away.

It seemed to them that the French express trains were far from exceeding the speed of the American flyers.

An experienced tourist was kind enough to give information to novices on the value of French money, of which they did not yet have a clear idea, and on the curious sights of Paris, which they knew only by hearsay.

And the fast train was moving, (was) moving at a dizzy speed.

— Did you understand your questioners when they addressed you for the first time?

— At first, I understood them rather badly, but I experienced a great feeling of joy and I heaved a deep sigh of relief on[6] finding out that I succeeded in making myself understood by them.

— Who addressed you first[7]? A Frenchman?

— Our compartment was crowded, and there were Frenchmen and Americans. I think it was a Frenchman who was my first questioner.

— Did you catch all the idioms that he used?

— No, I was far from doing so, but I should have succeeded in catching them all if he had spoken more slowly.

— As for me, I have convinced myself that any stranger who does not know the elementary idiomatic expressions

of the language in which he wishes to make himself understood, will not easily manage to do so.

Confess that you are glad of being able to speak French somewhat.

— That goes without saying: I am more than glad; I am nearly[8] overwhelmed with joy.

[1] hour.
[2] two o'clock at the clock of the waiting room.
[3] indicated or marked.
[4] to oblige.
[5] Repeat the preposition.
[6] in.
[7] Supply *the*.
[8] Use the idiom *peu s'en falloir*.

EXERCISE VII

37. Grammar Review

Agreement of past participles conjugated with *avoir*, ——. Agreement of adjectives and past participles modifying several nouns of different genders. (See N. R. 14.) Inversion in relative sentences, ——. Use of *où* instead of relative pronouns, ——. Use of *tant* instead of *si* before past participles, ——. Difference between *plus* and *davantage*, between *mieux* and *meilleur* and between *devoir* and *falloir*, ——. Optional use of *pas* after *pouvoir*, *cesser*, *savoir*, *oser*, ——. Use of the subjunctive after certain impersonal expressions, ——. Optional use of *ne* before subjunctives required by verbs and conjunctions expressing fear. (See N. R. 38. *a*.) Use of the present of the subjunctive for the missing persons of the imperative, ——. Place of adverbs when used with compound tenses, —— and with infinitives, ——. The preposition *to* depending on a noun is rendered by *à* when the following verb can be turned in English into a passive infinitive.

38. An infinitive depending on the following verbs and expressions is preceded by: —

no preposition	*de*	*de*	*à*
faire	en vouloir	venir à bout	se mettre
ne faire que	tarder	craindre	avoir
compter	(when impersonal)	résoudre	réussir
pouvoir	venir (to have just)		parvenir
sembler			

39. Châteaux en Espagne

Il ne regrette plus les années qu'il a consacrées à l'étude du français. Au contraire, il s'en veut d'avoir si souvent fait l'école buissonnière et de ne pas avoir mieux profité des leçons de ses maîtres. Il se sent payé au décuple, que dis je ? au centuple des efforts qu'il a faits pour vaincre les difficultés que lui a offertes la grammaire française. Cette conversation sur la capitale ne fait que lui mettre davantage l'eau à la bouche ; il lâche la bride à son imagination surexcitée et se met à bâtir des châteaux en Espagne. Il lui tarde de contempler ce Paris tant prôné où il compte séjourner au moins six semaines. Quel dommage qu'il ne puisse y passer six mois ! Il ne craint pas d'être déçu parce qu'il a résolu de voir tout en beau et de se montrer on ne peut plus optimiste.

40. Transposition

In compound tenses, consider only the auxiliary and use it in the required tenses.

1. Replace the third person singular by the other persons of the same tense wherever the sense allows it.
2. Replace the present
   - *a*. By the imperfect of the indicative in the third person singular.
   - *b*. By the preterit in the first person plural. (Use the imperfect in every secondary clause.)
   - *c*. By the imperative in the second person plural. (When the third person must be kept, use *que* followed by the corresponding person of the present of the subjunctive.)
   - *d*. By the past indefinite in the first person plural.

41. Questions

1. Regrette-t-il encore les heures qu'il a consacrées à l'étude du français ?
2. Cependant, qu'a-t-il souvent fait ?

3. Aurait il donc pu mieux profiter des leçons de ses maîtres ?

4. S'en veut il maintenant d'avoir si souvent fait l'école buissonnière ?

5. Est ce que la grammaire française lui a offert des difficultés ?

6. A-t-il fait beaucoup d'efforts pour les vaincre ?

7. De quoi se sent il payé lorsqu'il visite Paris ?

8. La conversation qu'il a avec ses compagnons de voyage sur les curiosités de Paris, quel effet produit elle sur lui ?

9. A quoi lâche-t-il la bride ?

10. Que se met il à bâtir ?

11. Que lui tarde-t-il de contempler ?

12. Compte-t-il y séjourner longtemps ?

13. Quel souhait forme-t-il ?

14. Craint il que la vue des curiosités parisiennes le déçoive ?

15. Qu'a-t-il résolu de faire ?

16. Se montrera-t-il pessimiste ?

42. Translation

— Let us begin to converse in French.

— Very willingly.

— You seem to be very glad.

— Yes, because I have just found out that I succeed in understanding the conversation of my fellow travelers and that I manage to make myself understood by them, which[1] is still more difficult.

— Acknowledge at least that you manage to do it rather badly.

— That may be, but I am nevertheless nearly overwhelmed with joy.

— How many years did you devote to the study of the grammar of that language ?

— I must say that it offers great difficulties to foreigners, and it has taken me [a] long time to [2] overcome them ; it is not a very agreeable study, but it is most instructive.

— Do you regret the hours, the days, the weeks, the months, — what do I say ? — the years you have devoted to it [3] ?

— No, sir ; on the contrary, I am far from regretting the efforts I made.

— You seem to have profited well by the good lessons of your masters.

— I think not.[4] What [a] pity that I have so many times missed my classes !

I shall blame myself all my life for it, because I should now be rewarded for my efforts ten times, a hundred times. I feel that I shall regret it still more when I am in Paris ; for if I should catch all the idioms which the French use when [5] addressing strangers, I should be able to profit better by my stay in the capital.

— You know it by hearsay ; it is so much praised that I think strangers must sometimes be most disappointed. I fear your imagination is over-excited by the talks you have had with your friends before your departure and is only [6] building castles in the air.

— I acknowledge it very willingly : I have given free course to it,[7] but only [8] strangers who show themselves pessimists are [9] disappointed when they stay in Paris.

— Then you will show yourself [an] optimist ?

— Certainly. That is what [1] I have decided to do, and I shall see everything through rose-colored glasses. The effect which the sight of the curiosities of Paris will produce in me will be most pleasant.

— How much time do you intend to spend in Paris ?

— I have only six weeks to [10] devote to it.[7]

— What [a] pity that you cannot stay there longer (time) — a whole [11] year, for instance!

— Yes, it is [a] great pity and I regret it [very] much.

— Do you long so much to see Paris?

— I shall not see it; I shall contemplate it.

— You are such an [12] optimist that your talk would make the mouth of the greatest pessimist on earth [13] water.

[1] Render *that which.*
[2] in order to.
[3] Translate by *y.*
[4] que non.
[5] in.
[6] Render *is doing nothing but.*
[7] Translate by *lui.*
[8] it is only.
[9] Supply *who.*
[10] à.
[11] Replace by *all a.*
[12] Replace *such an* by *so.*
[13] Say *of the world.*

EXERCISE VIII

43. Grammar Review

Poetical use of adjectives instead of adverbs, ——. Use of *de* before past participles, ——. Place of past participles used as adjectives, ——. Inversion in principal clauses, ——. Use of *rien* and *personne* without *ne* in elliptical sentences, ——. Number of nouns modifying other nouns (see N. R. 1), ——. Difference between *devoir* and *falloir*.

44. An infinitive depending on the following verbs and expressions is preceded by: —

no preposition	*de*	*à*
aller pouvoir devoir sembler	il est difficile	tarder (personal)

45. Text

Les dernières stations

" Lancé à toute vapeur, l'express file dédaigneux devant les dernières stations de la voie ferrée; . . . encore une

gare de passée; . . . encore une autre; . . . il croise un train de marchandises; les fils télégraphiques descendent et montent, brusquement coupés, dans leur mouvement de vague, par les poteaux où ils s'accrochent; le sifflet de la locomotive vibre strident et prolongé. Soudain le voyageur pousse un cri: "Paris, voici Paris!" Dans l'échancrure d'un talus, se dessine fugace la silhouette des dômes, des clochers et des tours. "Paris, voici Paris!" On se penche à la portière pour voir; plus rien . . ."

— "Paris, voici Paris," par Maurice Du Seigneur.

46. Transposition

Replace the present of the indicative

a. By the imperfect.
b. By the preterit. (Use the imperfect in the relative clause.)
c. By the past indefinite. (Use the imperfect in the relative clause.)
d. By the future.
e. By the conditional.

47. Questions

1. L'express roule-t-il à une vitesse modérée?
2. Devant quoi file-t-il?
3. Comment file-t-il devant les dernières stations de la voie ferrée?
4. Près de quoi venons nous de passer?
5. Qu'est ce que l'express croise?
6. Que font les fils télégraphiques?
7. Quelle espèce de mouvement ont ils?
8. Par quoi sont ils brusquement coupés?
9. Où s'accrochent ils?
10. Qu'est ce qui vibre?
11. Comment vibre-t-il?
12. Soudain quel cri le voyageur pousse-t-il?

13. Qu'est ce qui se dessine dans l'échancrure d'un talus?

14. Comment se dessine-t-elle?

15. Où se penche-t-on?

16. Pourquoi?

17. Voit on encore quelque chose?

48. Translation

When one travels in [a] fast train it is very difficult to have a definite idea of the speed at which one is moving. When we are going at full speed the outlines of the telegraph posts on the high banks of the railroad track slip by the car windows with a dizzy velocity, and the numerous wires which are fastened to them[1] hum[2] and have a wavy motion. Suddenly the whistles of two engines utter shrill warnings.[3] We lean out of the windows. What can you see? Do you see anything? Nothing. We are going to pass a freight train which is moving at a moderate speed and with prolonged puffings.[4] We must soon be in the neighborhood of Paris, for here are numerous railroad tracks. One more station left behind! We speed disdainfully by the small stations. It is only at the large stations that travelers can alight from the express or get in.[5] Another freight train! These are the last stations. They are outlined fleetingly in the openings of the high bank. Soon we shall see the towers, the steeples, the cupolas of the capital. . . . Two more small stations left behind! The neighborhood of Paris over-excites us and makes our mouths water. The high bank of the railroad track is cut abruptly. It seems to me that I have[6] seen a fleeting silhouette. Gone.[7] . . . Paris, at last this is Paris! See the numerous steeples! Do not lean out of the car windows; do not utter any cry. Why? You must look[8] disdainful in order that your traveling companions

may be convinced that you are not green tourists, and that it is not the first time that you see the towers of Paris.

[1] Replace by *there*.
[2] Replace by *vibrate*.
[3] Replace by *cries*.
[4] halètement (m.).
[5] Supply *there*.
[6] Use the infinitive.
[7] No longer anything.
[8] avoir l'air (see N. R. 19).

EXERCISE IX

49. Grammar Review

Translation of *he who*, etc., ——. Use of disjunctive pronouns as subjects, ——. Agreement of the verb whose subjects belong to different persons, ——. Place of personal pronouns objects of reflexive verbs, ——. Difference between *sur* and *au dessus de*, ——. Use of capital and small letters, ——. Mood and tenses required by the conjunction *si*, ——. Mood and tenses required by *quand*, ——.

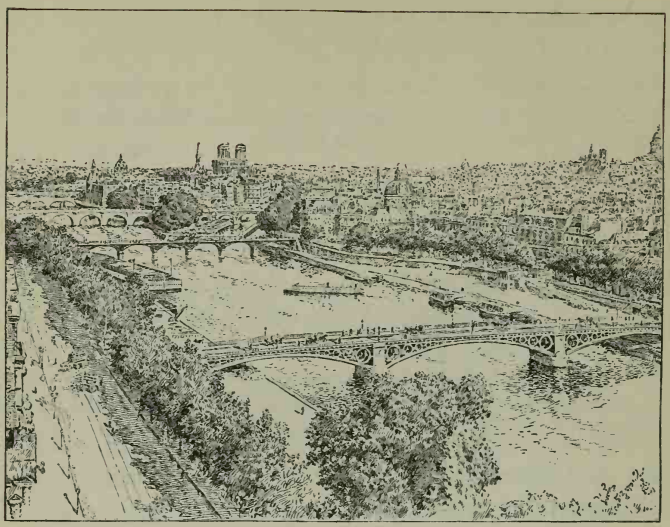
50. An infinitive depending on the following verbs and expressions is preceded by: —

no preposition	*de*	*à*
sembler	venir (to have just)	réussir
pouvoir	être à même	parvenir
faire	être en état	se mettre
vouloir bien	avoir l'air	

51. "Paris, voici Paris!"

"Pâle d'émotion, avec un battement de cœur, on cherche ses bagages dans le filet, on sangle, dans les courroies, le paquet de couvertures. Le train passe sur un pont en ralentissant sa marche et la grande ville réapparaît voilée d'une brume grisâtre: "Paris, voici Paris!"

Quels multiples sentiments intimes agitent celui qui prononce ces trois mots! S'il vient de l'étranger ou de la province, il se les répète avec la curieuse convoitise d'un affamé devant une table de festin; s'il est parisien, il les murmure avec la tendresse de l'enfant qui retrouve sa mère." —"Paris, voici Paris!" par Maurice Du Seigneur.



PARIS FROM THE SEINE

52. Transposition

(The last clause of the text must not be altered.)

Replace the present

a. By the future. (Keep the present in clauses beginning with *si*, if.)

b. By the conditional. (Use the imperfect in clauses beginning with *si*, if.)

c. By the imperfect.

d. By the first past conditional. (Use the pluperfect of the indicative in clauses beginning with *si*, if.)

e. By the second past conditional. (Use the pluperfect of the subjunctive in clauses beginning with *si*, if.)

53. Questions

1. Que cherche-t-on dans le filet?
2. Comment est on?

3. Qu'éprouve-t-on ?
4. Qu'est ce qu'on sangle ?
5. Dans quoi les sangle-t-on ?
6. Sur quoi passe le train ?
7. Ralentit il sa marche en y passant ?
8. Qu'est ce qui réapparaît ?
9. De quoi est elle voilée ?
10. Quel cri pousse-t-on ?
11. Qu'est ce qui agite celui qui prononce ces trois mots ?
12. S'il vient de l'étranger ou de la province, comment les répète-t-il ?
13. A qui les répète-t-il ?
14. S'il est parisien, comment les murmure-t-il ?

54. Translation

If you should make a trip to France, your heart would be moved by various inner feelings when you set[1] foot on French soil. You would take a seat in a first class car, of course. There would be one or two other travelers in your compartment, and you would talk together during the trip.

— Do you come from the province or from a foreign country ?

— I have just visited the province, but I am [a] Parisian and I feel for Paris the affection that children have for their mothers. My heart is moved when I find myself again in the great city. Where do you come from ?[2]

— I come from Washington.

— From where ? Would you be so kind as to repeat for[3] me the last word you (have) just said ?

— I come from Washington, [the] capital of the United States.[4]

— Oh, I understand you now. You are not [a] Frenchman ; you come from abroad. Are you traveling in France for the first time? How do you like[5] the country districts through which we are passing?

— They seem to be very rich, but one cannot easily get a clear idea of them when he[6] is going at full speed. . . .

You would be overcome with joy on[7] seeing that you are able to understand French and to make yourself understood by your questioner.

— What would you do when you arrived[1] in the neighborhood of Paris?

— While the fast train passed[1] disdainfully[8] and swiftly[8] by the last stations of the railroad line, I would lean out of the window with the heart-beats of those who, starving, take a seat at a banquet table. When I succeeded[1] in discovering the outline of Paris through the grayish mist that would veil it, I would joyfully cry out,[9] "Paris, this is Paris!" With what emotion, with what curious eagerness I should whisper those four[10] words! With what heart-beats all the green travelers, pale with emotion, would repeat them to each other![11] "Paris, at last here is Paris!" Soon the train would cross numerous tracks and pass under[12] and over many bridges. Finally it would slacken its speed, and through an opening of the high bank, Paris would appear again. Then my traveling companions and myself would begin to look for our packages and straps in the racks. Moved by various feelings, we would strap our lap robes and would repeat to ourselves these four[10] words : "Paris, this is Paris."

[1] Use the conditional.
[2] From where do you . . .
[3] to.
[4] les États Unis.
[5] Translate by *trouver*.
[6] one (pronoun).
[7] in.
[8] Use the adjective.
[9] utter a cry of joy.
[10] three (in French).
[11] se.
[12] sous.

EXERCISE X

55. Grammar Review

Inversion after *à peine, encore, peut être, aussi, en vain*, ——. Use of *que* instead of *quand* after *à peine*, ——. Use of the past anterior after *quand, après que, à peine*, etc., ——. Use of participles in an absolute construction (cf. Latin ablative absolute), ——. Agreement of the verb when the subject is a collective (see N. R. 31), ——. Agreement of the verb when the subject is *la plupart*, ——. Agreement of the verb when the subjects are placed in gradation (see N. R. 29), ——. Agreement of *nouveau* in compound nouns, ——; in compound adjectives (see N. R. 16). Use of the pronoun *se*, ——. Use of *l'un l'autre* and place of the preposition in that expression, ——. Reciprocal verbs, ——.

56. An infinitive depending on the following verbs and expressions is preceded by: —

no preposition	*de*	*à*
aller	se dépêcher	réussir
faire	se hâter	parvenir
devoir	avoir vite fini	se mettre
	avoir vite fait	forcer
	venir (to have just)	contraindre
	forcer	
	contraindre	

57. Tout le monde descend!

A peine le train s'est il arrêté que la plupart des voyageurs se précipitent hors des wagons. Les parents et les amis qui attendent les nouveaux venus, se portent au devant d'eux. On court l'un vers l'autre, on crie à tue tête, on se heurte, on s'excuse, on se salue, on rit à gorge déployée, on se demande des nouvelles l'un de l'autre, on se répond, on s'appelle, on se serre la main, on se jette au cou l'un de l'autre, on s'embrasse.

Bref, les premières effusions apaisées, on se hâte de s'occuper de ses bagages. La visite de l'octroi passée, les uns hèlent une voiture sur la galerie de laquelle le

cocher a vite fini d'entasser les colis et ils se font conduire à l'hôtel où ils ont retenu un appartement d'avance ; d'autres se dirigent vers les omnibus et les tramways qui stationnent sur la place et les prennent d'assaut. C'est un mouvement, un vacarme qui déroute, qui terrifie.

58. Transposition

Replace the present

a. By the conditional, and *on* by *nous*.
b. By the preterit or past definite. (Use the imperfect in relative clauses beginning with *qui* and *où*.)
c. By the future, and *on* by *vous*.
d. By the imperfect, and *on* by *ils*.
e. By the past indefinite, and *on* by *nous*. (Follow same directions as for *b*.)

59. Questions

(Use the expression *l'un l'autre* with the proper preposition when one is required, in the answers of 4, 6, 7, 8, 10, 11, 12, 13, 14, and 15.)

1. A peine le train arrêté, que font la plupart des voyageurs ?
2. Qui attend les nouveaux venus ?
3. Que font les parents et les amis qui les attendent ?
4. Où court on ?
5. Comment crie-t-on ?
6. Qui heurte-t-on ?
7. Auprès de qui s'excuse-t-on ?
8. Qui salue-t-on ?
9. Comment rit on ?
10. De qui demande-t-on des nouvelles ?
11. A qui répond on ?
12. Qui appelle-t-on ?
13. A qui serre-t-on la main ?
14. Au cou de qui se jette-t-on ?
15. Qui embrasse-t-on ?

16. Les premières effusions passées, où se dépêche-t-on d'aller?

17. Trouve-t-on ses colis sur le champ?

18. La visite de l'octroi et celle de la douane terminées, que font les uns?

19. Qu'est ce que le cocher a vite fait d'entasser sur la galerie de son fiacre?

20. Où quelques voyageurs se font ils conduire?

21. Quand ont ils retenu leurs appartements?

22. Où se dirigent les autres voyageurs?

23. Que font ils?

24. Quelle espèce de mouvement est ce?

25. Qu'est ce qu'on entend?

60. Translation

It goes without saying that a large crowd was waiting for the fast train. Hardly had the engine stopped when we hastened to alight from our crowded compartment. Suddenly we found ourselves in the midst of an over-excited French crowd; we were at first very [much] puzzled. Relatives and friends were rushing to meet the travelers who had just alighted. Some were[1] calling each other, inquiring about each other's health, answering each other and shaking hands with each other; some were greeting one another, falling on one another's neck and embracing one another. What various outbursts of affection! They made us laugh immoderately.

We had to[2] attend to our trunks for the first time during the whole trip, because we had taken the simple precaution to have them checked directly to Paris. We began to follow the crowd of travelers which was going toward the baggage room in which the inspection of the city toll and that of the custom-house were to[2] take place. We looked for our checks in our small valise and succeeded in finding our

baggage only after a long search. We did not tip the custom-house officer who examined our trunks, and, as[3] we had no prohibited articles, we were not obliged to pay any duties. Then we directed our steps toward the square of the station in order to get into the omnibus of the Grand Hotel, at which a friend of ours[4] had been kind enough to engage an apartment for[5] us beforehand. No sooner had we stepped into[6] the square, crowded by the newcomers, when we found ourselves in the midst of an agitation, a tumult, a hurly-burly which would have disconcerted and frightened the most experienced tourist.

The coachmen whose (the) hacks were standing in front of the station were hurrying to meet the travelers who were calling them or were already[7] heaping on the top of their carriages strapped trunks, valises, and bundles of lap robes. They are quickly through. Strangers were[1] shouting at the top of their voices, laughing loudly, jostling each other and excusing themselves to each other. Some were running toward the street cars, some toward the omnibuses and were taking them by storm. What effusions! What [a] movement! What [a] noise! It was an indescribable hubbub: in short, one might have[8] thought that it was a new tower of Babel.[9]

[1] Supply *were* with every following present participle, use the imperfect in every case, and the expression *les uns les autres* whenever possible.

[2] devoir.

[3] comme (indicative).

[4] where one of our friends.

[5] to.

[6] Replace by *set foot on*.

[7] déjà.

[8] Past conditional of *pouvoir*.

[9] Babel.

EXERCISE XI

61. Grammar Review

Use of the infinitive and of the subjunctive after verbs expressing a wish,——. Place of participles used as adjectives, ——. Agreement of past participles, ——. Agreement of adjectives and past parti-

ciples modifying several nouns of different genders. (See N. R. 14.) Translation of *whose*, *of whom*, *of which*, in a relative clause beginning with a preposition, ——. Construction of verbs requiring different objects, ——. Use of *en* and *tout en*, ——. Translation of *in* after superlatives, ——. Idiomatic use of *faire*, ——.

62. An infinitive depending on the following verbs and expressions is preceded by: —

no preposition	*de*		*à*
aller	obliger	forcer	forcer
croire	avant	se hâter	obliger
penser	avoir vite fait	se garder bien	se mettre

63. Choix d'un hôtel

Notre voyageur se gardera bien d'imiter le provincial de l'arrivée duquel François Coppée nous raconte les péripéties dans son roman "Le Coupable." "Arrivé en gare à la tombée du jour, il s'était fait transporter immédiatement rue Racine. Le garçon favorablement impressionné par les deux malles sanglées sur le fiacre à galerie, conduisit le voyageur au premier étage et dit avec un aplomb superbe: 'Monsieur, notre meilleure chambre.' Elle était hideuse. Tout en y faisant sa toilette à la lueur lugubre d'une bougie plantée de travers dans un chandelier de cuivre, le jeune homme fut pris de dégoût . . . Mais cette impression ne dura qu'un moment. Le garçon reparut, très empressé, changea l'édredon, cacha sous une housse d'indienne à petites fleurs la détresse du canapé, garnit les candélabres, alluma dans la cheminée une flambée joyeuse."

64. Transposition

Replace the various past tenses

a. By the present.
b. By the future.
c. By the conditional.
d. By the imperfect.

65. Questions

1. Qui le touriste américain se gardera-t-il d'imiter ?
2. Quand était il arrivé en gare ?
3. Où s'était il fait transporter ?
4. Par quoi le garçon fut il favorablement impressionné ?
5. Où conduisit il le voyageur ?
6. Que lui dit il ?
7. Comment le lui dit il ?
8. Cette chambre meublée était elle magnifique ?
9. Qu'y fit il d'abord ?
10. A la lueur de quoi la fit il ?
11. Le jeune homme fut il favorablement impressionné par la chambre ?
12. Combien de temps cette impression dura-t-elle ?
13. Qui reparut ?
14. Comment était il ?
15. Que changea-t-il ?
16. Sous quoi cacha-t-il la détresse du canapé ?
17. Que garnit il ?
18. Qu'alluma-t-il dans la cheminée ?

66. Translation

— When did you reach Paris ?

— I arrived at the Saint Lazare station at nightfall.

— Relate to me the various incidents of your arrival in the capital. How did you get along with the custom-house officers ?

— Very easily. At once I expressed myself in French. I remembered that tipping is a French custom, and I did not experience any trouble.

— The toll inspection over, what did you do ?

— Take care not to imitate me when you visit Paris.

I went to the station square, I called one of the coachmen who were standing there, and before getting into his cab, I told him: "I wish you to take[1] me to a small hotel." He answered: "All right![2] I know a very good [one]." He was soon through piling up my trunks and my other [pieces of] luggage on the roof of his carriage.

— Where did the coachman into whose hack you got take you?

— Seeing that he had to deal with[3] an inexperienced traveler, he took me at (a) breakneck[4] speed to a hotel [on] Racine street in the Latin Quarter.[5] When the hack stopped at [my] destination, I alighted from it, paid and tipped the coachman[6] and told (to) the waiter who (had) rushed to meet me: "I want a furnished room; is your best [one] engaged?" He answered me with assurance: "We have numerous furnished apartments and rooms, but I think that our most pleasant [one] is on the second[7] floor. I will take you there and have your baggage carried there immediately."

— Were you favorably impressed by your room and the neighborhood?

— Not at all; my room, the hotel, and its neighborhood were gloomy. A feeling of disgust seized me when I saw in the room, where the waiter took me, a hideous sofa whose dilapidated state was concealed by a covering of printed calico, an indescribable eider-down coverlet, and two or three brass candlesticks in which small candles had been stuck obliquely.[8] I lighted one of them and began to make my toilet while saying to myself that I should be obliged to move to another[9] hotel.

— When the waiter appeared again with your trunks, what did you tell (to) him? Didn't you protest?

— Of course; I told (to) him: "You have (a) wonderful boldness. With whom do you think you have[10] to deal[3]? Do you think you have[10] to deal with a provincial? Do you think this room is pleasant? Is this your best? It is most gloomy with[11] the light of this candle; this sofa and this eider-down coverlet are frightful; replace them at once or I shall move to another[9] hotel. I wish you to procure[12] me some flowers, to supply[12] the chandeliers with[13] long candles and to hasten[12] to light them." He answered me very eagerly: "I am convinced that the feeling you are experiencing now will last but a moment. Our hotel is the best in[13] the whole street, the best in the whole neighborhood; in short, the best in the whole Latin Quarter. I am going to get for[14] you what you wish, and when a cheerful brushwood fire is lighted in the fireplace, you will laugh at[13] your first impression. Is it all (that which) you want me to do[12] for you?"

[1] that you should take (conduire).
[2] Very well.
[3] avoir affaire à.
[4] dizzy.
[5] le quartier latin.
[6] I paid the . . . and I gave to him a gratuity.
[7] at the first (in France).
[8] Use the active voice with the pronoun *on* as the subject.
[9] changer de
[10] Use the infinitive.
[11] at.
[12] Cf. note 1, above.
[13] of.
[14] to.

EXERCISE XII

67. Grammar Review

Inversion in relative clauses, ——. *C'est* and *ce sont* (see N. R. 33). Peculiar agreement of the adverb *tout*, ——. Meanings and agreement of *même* (see N. R. 23). Disjunctive pronouns, ——. Present participles and verbal adjectives (see N. R. 35). Translations of *with*, ——. *Faire* and *laisser* are always followed by the infinitive active.

68. An infinitive depending on the following verbs and expressions is preceded by: —

no preposition	*de*	*à*
devoir vouloir	dire	se surprendre
faire aller	tarder (impersonal)	passer son temps
pouvoir	manquer	

69. Un salon de coiffure

"Ayant dépaqueté son bagage, rangé ses livres sur une étagère, enfin créé un peu d'intimité dans ce logis banal, il se surprit à dire tout haut avec un profond soupir de satisfaction: "Chez moi, je suis chez moi." Alors soulevant le rideau, il regarda dans la rue. Un grand salon de coiffure, tout flambant de gaz, illuminait le trottoir d'en face et à travers les glaces de la vitrine, il vit quatre ou cinq jeunes gens que coiffaient ou rasaient avec agilité des garçons en bras de chemise. Il supposa que c'étaient des étudiants qui le soir même devaient aller au bal, au théâtre, qui se paraient pour quelque fête. Bientôt il ferait comme eux, il goûterait aux plaisirs de Paris."

— "Le Coupable," par François Coppée.

70. Transposition

Replace the various tenses, except in the 4th line,

a. By the present of the indicative, and use the first person plural wherever it is possible.
b. By the future in the second person plural.
c. By the past indefinite in the first person singular. (Keep the imperfect wherever it is used in the text.)
d. By the imperfect in the third person plural.

71. Questions

1. Que dépaqueta-t-il?
2. Qu'est ce qu'il rangea?

3. Où les rangea-t-il?
4. Que créa-t-il enfin dans ce logis banal?
5. Que se surprit il à dire tout haut?
6. Quelle espèce de soupir poussa-t-il?
7. Alors, qu'est ce qu'il souleva?
8. Où regarda-t-il?
9. Qu'aperçut il?
10. Qu'est ce qui illuminait le trottoir d'en face?
11. Qui vit il à travers les glaces de la vitrine?
12. Que faisaient les garçons coiffeurs?
13. Pourquoi étaient ils en bras de chemise?
14. Qui supposa-t-il que ces jeunes gens fussent?
15. Où supposa-t-il qu'ils dussent aller le soir même?
16. Pourquoi se paraient ils?
17. Bientôt comment lui même ferait il?
18. A quoi goûterait il?

72. Translation

— One can easily see that you are not favorably impressed by this common looking room. When the waiter, who is very prompt, but whose assurance is wonderful, reappears, speak very loud and tell him to hide the dilapidated state of the sofa under a covering of chintz. Tell him also that you will not need the eider-down coverlet; it is hideous.

At sunset have the waiter light[1] for[2] you a cheerful blaze in the fireplace, and the candles with[3] which you made (to) him supply the branch candlesticks. Then your sensation of disgust will not last; it will pass at once and will not reappear. Unpack your luggage and make this lodging a little homelike by[4] arranging your books and novels on the shelves, and by[4] adorning the mantelpiece[5] with[3] flowers, which you will easily get in the neighborhood. I am convinced that you will then utter a deep

sigh of contentment, and that you will catch yourself confessing that you feel[6] as if you were at home.

— I shall not fail to follow your advice. But suppose[7] a stranger wants to have[8] his hair fixed or to be[8] shaved, where shall he go?

— It is the most simple thing in[3] the world. Raise your curtains and look out. What do you see opposite?

— I see a barber's shop. But what are all those young men doing there in their shirt sleeves? The shop is so gloomy that I cannot see very well through the panes of the window.

— They are the barber's assistants. To[9] fix the hair and to[9] shave more quickly they are in their shirt sleeves. Wait till[10] the gas is lighted. Then the panes of the shop window will be quite illuminated, this long street will be all blazing with[3] [light] gas, and you will see a joyous crowd pass on the opposite sidewalk. Do you already wish to dress up to[9] betake yourself to some entertainment?

— Do you suppose that I wish to taste the pleasures of Paris this very evening, that I am longing to go to the theater or to a ball? No, sir, I am not so greedy for[3] pleasure. I am very grateful to you for your advice and I am going to follow it. I shall spend my time in unpacking my things and in making this common apartment a little more homelike.

[1] Render *make light by the waiter* . .
[2] to.
[3] of.
[4] in.
[5] la tablette de la cheminée.
[6] Use the reflexive form.
[7] Supply *that* followed by the subjunctive.
[8] se faire.
[9] In order to.
[10] *that* (followed by the subjunctive).

EXERCISE XIII

73. Grammar Review

Impersonal verbs, ——. Idiomatic use of *faire* in expressions about the weather, ——. The various translations of the word *time*, ——.

Use of the subjunctive after verbs expressing fear, ——. Optional use of *ne* after such verbs (see N. R. 38. *a*), ——. Use of the various tenses of the subjunctive, ——. Use of the past infinitive after *après*, ——. Translation of possessive adjectives modifying nouns which denote parts of the body, ——. Place of *tout* and *rien* when direct objects of verbs in compound tenses, ——.

74. An infinitive depending on the following verbs and expressions is preceded by : —

no preposition	*de*	*de*
désirer	être sur le point	venir (to have just)
aller	histoire	se souvenir
laisser	faire mieux	se rappeler
devoir	craindre	avoir envie
falloir	avoir peur	se hâter
se rappeler	être temps	

75. Première nuit

Le soir de son arrivée, notre ami n'en pouvait plus. Il désirait faire une petite promenade sur les boulevards, histoire de se dégourdir les jambes, mais il était si accablé de lassitude que le sommeil l'emporta. Néanmoins il avait peur que les bruits nocturnes de la grande ville le tinssent éveillé, mais tant s'en fallut. A peine se fut il couché qu'il dormit sur les deux oreilles et fit des rêves des Mille et une Nuits.

Le lendemain matin, il va de soi qu'il fit la grasse matinée, car il se ressentait des fatigues qu'il venait d'éprouver. Quand dix heures quinze minutes sonnèrent à la pendule de sa chambre à coucher, il s'éveilla en sursaut. Il savoura quelques instants la douceur de se sentir au lit, mais il était temps de se lever même pour un voyageur courbatu. Le soleil brillait dans un ciel sans nuages. Notre touriste se dit en s'habillant : "Aujourd'hui il va faire plus beau qu'hier."

76. Transposition

1. Replace the third person singular by the other persons of the same tenses whenever possible.
2. (The sentence: *il va de soi* . . . ., and the last one of the text must not be altered.)

Replace the past tenses

a. By the present of the indicative in the first person plural wherever the sense allows it.

b. By the conditional in the second person plural. (Drop the idiom *venir de*, and use *éprouver* in the past conditional.)

c. By the future in the first person singular. (Drop *venir de*, and use *éprouver* in the past future.)

d. By the past future in the third person plural. (Follow the same directions as for *c*.)

77. Questions

1. Le soir de votre arrivée, serez vous fatigué?
2. Que désirerez vous faire?
3. Pourquoi?
4. De quoi serez vous accablé?
5. Qu'est ce qui l'emportera sur votre envie de faire une promenade?
6. Néanmoins, que craindrez vous surtout?
7. Les bruits nocturnes de la grande ville vous tiendront ils éveillé?
8. Vous endormirez vous tout de suite?
9. Dormirez vous à poings fermés?
10. Quelle espèce de rêves ferez vous?
11. Le lendemain matin, vous lèverez vous de très bonne heure?
12. De quoi vous ressentirez vous?
13. Quelle heure sonnera à la pendule de votre chambre à coucher?
14. Que ferez vous quand la pendule sonnera dix heures un quart?

15. Que savourerez vous quelques instants ?
16. Sera-t-il temps de vous lever ?
17. Quel temps fera-t-il ?
18. Que vous direz vous tout en vous habillant ?

78. Translation

— I am exhausted after traveling four hours in [the] express.

— Will you not take a short walk with me just to see the boulevards at nightfall? The sun is about to set; it is the best time.[1] Come, a walk will take the stiffness out of our legs.

— No, thanks;[2] I am extremely fatigued. I had[3] better go to bed at once. I have [a] great desire to sleep. If I saw the boulevards to-night,[4] I should not be favorably impressed. Good evening.

— Good night. Sleep soundly and [may you] have pleasant dreams! However, are you not afraid of being kept awake by the noise of the street?

— No. Fatigue and sleep are overpowering me and will easily prevail over all the possible and impossible noises of the capital. I shall scarcely have lain down in my bed before[5] I shall fall asleep. Good night.

The next morning, in their sleeping room. The clock which adorns the mantlepiece has just struck ten o'clock. It goes without saying that the traveler who went to bed (the) first awakes very early and no longer feels the effects of the great fatigue which he has gone through during the trip. He gets up before his friend and awakens him.

— Get up. It is time.

— What time[6] is it?

— Fifteen minutes past ten has just struck by our

clock. You have slept very late. Hurry to get up and dress yourself. Did you sleep soundly?

— Far from it. I was awakened with a start many times by nocturnal noises. What [a] tumult! That is very disagreeable, especially when one is so tired. I heard our clock strike all the hours of the night. We must ask for an apartment the bedroom of which[7] does not overlook[8] the boulevard. Besides, you awakened me once or twice during the night.

— How is it possible? I don't remember that I got up.[9]

— You didn't get up, but in your sleep you talked aloud and laughed uproariously. I thought you were having very pleasant dreams.

— I have forgotten all [about it]. Get up and dress yourself.

— One instant. What [a] nice sensation to be in a good bed after a long trip! Let me enjoy it a few minutes. Why do you wish me to make[10] haste? Are we not going to stay six weeks in Paris? We have plenty[11] of time to[12] visit it. Do you still feel the effects of your fatigue of last night?[13]

— No. To-day I feel[14] very well.

— Please[15] raise the curtains and tell me what the weather is.[16] Will it be fine weather for our first walk through Paris?

— It is exceedingly fine; I don't see any clouds in the sky, and a cheerful sun is shining on the capital.

[1] moment (*m*).
[2] merci.
[3] I should do better to . . .
[4] this evening.
[5] that.
[6] hour.
[7] of which the bedroom.
[8] Render *give on*.
[9] Use the past infinitive.
[10] Use the subjunctive.
[11] assez.
[12] in order to.
[13] yesterday evening.
[14] Use the reflexive form.
[15] Imperative of *vouloir*.
[16] what weather it is.

EXERCISE XIV

79. Grammar Review

Present participles and verbal adjectives (see N. R. 35), ——. Translation of *than* by *de* before a number, ——. Use of the definite article before names of cities when they are modified, ——. Difference between *en* and *dans* denoting time, ——. Place of the direct object in a French relative clause beginning by *dont*, *duquel*, etc., ——. Replacing of the English present participle by the infinitive in French after verbs meaning *to see*, *to hear*, and *to feel*, ——. *By*, *on*, *while*, *through*, preceding a present participle, are translated by *en*, ——. Use of the subjunctive after negative or interrogative verbs, and after verbs expressing fear (see N. R. 38. *a*), ——.

80. An infinitive depending on the following verbs and expressions is preceded by: —

no preposition	*de*	*à*
espérer	savoir gré	réussir
pouvoir	mourir d'envie	parvenir
aimer mieux	prendre le parti	tarder (personal)
préférer	manquer	
sembler	avant	
devoir	venir à bout	
laisser	que (than)	
faire		

81. Première sortie

Après un bon bain, une toilette soignée et un déjeuner substantiel, il ouvre son guide, le feuillette et se trace un petit itinéraire pour la journée. Il espère pouvoir s'orienter dans ses excursions à travers ce Paris dont il meurt d'envie d'admirer les splendeurs. Tiré à quatre épingles, il se met en route. Au risque de se perdre dans le dédale des rues de la vieille Lutèce, il prend le parti de ne pas jeter l'argent par les fenêtres et il fait la sourde oreille aux offres engageantes et opiniâtres des guides qui pullulent au centre de la capitale et battent le pavé en quête d'une

proie quelconque. Il aime mieux jouir en paix des vives émotions que l'aspect des merveilles parisiennes ne peut manquer de faire naître en lui.

82. Transposition

1. Replace the third person singular by the other persons of the same tense.
2. Replace the present tense (except in the verbs *pulluler* and *battre*)
   a. By the imperfect in the first person singular.
   b. By the future in the first person plural.
   c. By the preterit or past definite in the second person plural. (Use the imperfect in relative clauses.)
   d. By the conditional with *on* as the subject.
   e. By the past indefinite in the first person plural. (Use the imperfect in relative clauses.)

83. Questions

1. Après s'être levés, qu'ont ils fait ?
2. Après avoir déjeuné, qu'est ce qu'ils ont ouvert ?
3. Dans quel but l'ont ils feuilleté ?
4. Que mouraient ils d'envie d'admirer ?
5. Qu'ont ils espéré pouvoir faire ?
6. Étaient ils bien habillés ?
7. Après s'être tracé un petit itinéraire, qu'ont ils fait ?
8. Quel parti ont ils pris ?
9. Quels risques ont ils courus ?
10. Aux offres de qui ont ils fait la sourde oreille ?
11. Quand vous visiterez Paris, ferez vous comme eux ?
12. Où les guides pullulent ils surtout ?
13. En quête de quoi battent ils le pavé du matin au soir ?
14. Qu'est ce que nos amis ont préféré ?
15. Ont ils eu raison ou tort ?
16. Qu'est ce que l'aspect des splendeurs de Paris n'a pu manquer de faire naître en eux ?

84. Translation

— Do you no longer feel the effects of the fatigue of your trip?

— No; I took a good bath on getting up, and my tired feeling[1] did not last.

— Dear me![2] what [a] careful toilet you seem to have made! Do you think that our first visit is for the President of the French Republic?[3]

— Look at yourself before laughing at[4] me. You look as if you came from a bandbox.

— Did you prepare a short itinerary for[5] us for to-day?

— No; we shall have time enough to[6] do it after breakfast. Then we will open our handbook.

— I need a hearty breakfast, for I did not sleep very well last night.[7] The noises of the street awakened me with a start more than[4] once. But tell me, shall we succeed in getting our bearings in the labyrinth of the streets of this great Paris?

— I hope so; thanks to the information of our guide-[book], which we shall look over if need be,[8] we shall manage to do it.

— I thought we should[9] get a good guide. They are numerous in Paris. I was told[10] that they swarmed in the neighborhood of the large hotels that are situated in[5] the center of the city.

— I see that you fear we [may] lose our way in our excursions through old Lutetia.

— That might[11] happen[12] very easily, for we do not know the city except by hearsay. I fear also that without [a] guide we [may] lose a great deal of time.

— Like you, I am pining to admire most of the marvels of the capital, all if possible, within[13] six weeks; but I think guides are very unpleasant. They do not fail to

make you very enticing offers, but they do not let you enjoy peacefully the impressions which arise in you at the sight of the splendors that Paris offers to tourists.

— You turn a deaf ear to my advice, but I fear you are wrong and will soon regret it.

— Well, I would rather[14] lose myself in the streets of Paris once every[15] minute than (to) become the prey of one of those famished guides whom you see idling about town the whole day in quest of some gratuity. Do you wish us to squander our money?

— I can see that you have made up your mind to visit Paris without [a] guide; you prefer to run the risk of losing your time. Well, I shall not be so obstinate as you are[16]; I shall follow you from morning to night on condition that[17] we shall take an omnibus, a hack, some vehicle or other,[18] to make our longest excursions.

— That is a matter of course.[19] After breakfast we shall start, and you will soon see that I was right. You will experience a great satisfaction, and will be grateful to me for not having taken a guide.

[1] My impression of weariness.
[2] Mon Dieu!
[3] Président de la République.
[4] of.
[5] to *or* at.
[6] enough of time in order to.
[7] this night.
[8] at the need, *or* in case of need.
[9] Conditional of *devoir*.
[10] One has told me.
[11] Conditional of *pouvoir*.
[12] arriver.
[13] en.
[14] Replace by *prefer to*.
[15] par.
[16] Supply *it*.
[17] Pourvu que (followed by the subjunctive).
[18] une . . . quelconque.
[19] That goes without saying.

EXERCISE XV

85. Grammar Review

Agreement of adjectives and past participles modifying several nouns (see N. R. 14). ——. Agreement of verbs whose subjects belong to different persons, ——; or are joined by the conjunction

ou, ——. Use of the tenses of the subjunctive (see N. R. 34), ——. Optional use of *ne* (see N. R. 38. *a*), and use of the subjunctive after *prendre garde que*, *de crainte que*, *de peur que*, ——. Tenses required by *si* (if), ——; and *quand*, ——. List of the most common verbs which are transitive in English and intransitive in French, ——. Various translations of the word: *what*, ——. Omission of the definite article in French, ——. Difference between *mot* and *parole*, ——. Use of *aucun* (see N. R. 25).

86. An infinitive depending on the following verbs and expressions is preceded by: —

no preposition	*de*	*de*	*à*
devoir	avoir lieu	regretter	se disposer
faire	craindre	avoir l'obligeance	se préparer
pouvoir	prendre garde	avoir raison	venir (to happen)
	faire semblant	avoir besoin	

87. L'œil au guet

D'ailleurs il n'aurait pas lieu de craindre de s'égarer. Si cela lui arrivait, il recourrait, pour le remettre sur le bon chemin, à l'obligeance et à la politesse, si justement vantées, des gardiens de la paix. N'aurait il pas raison? Quand il se disposerait à traverser la chaussée, il aurait l'œil au guet de crainte qu'un sapin ou un omnibus lancé à fond de train l'écrasât. Il faudrait qu'il prît son courage à deux mains. Mais à la longue, il s'y ferait.

Il ouvrirait de grands yeux sur les boulevards où il s'avancerait à pas comptés mais il prendrait bien garde de ressembler à un provincial qui, n'ayant jamais perdu de vue le clocher de son village natal, resterait bouche bée devant leurs splendeurs. Il réprimerait sa surprise et son admiration et ferait semblant de savoir à quoi s'en tenir. Enfin il parviendrait sans aucun encombre à la place de la Concorde, but de sa promenade.

88. Transposition

1. Replace the third person singular by the other persons of the same tense wherever possible.
2. Replace the conditional
   a. By the present of the indicative in the third person plural.
   b. By the past indefinite in the second person plural. (Keep the conditional: *resterait bouche bée.*)
   c. By the future in the first person plural. (Keep: *resterait.*)
   d. By the preterit or past definite in the third person plural. (Keep: *resterait.*)
   e. By the imperfect in the first person singular. (Keep: *resterait.*)

89. Questions

(Answers in the second person plural.)

1. D'ailleurs, que n'aurions nous pas lieu de craindre?
2. Si nous nous égarions, à quoi aurions nous recours?
3. Si nous nous perdions, qui nous remettrait sur le bon chemin?
4. L'obligeance et la politesse des sergents de ville de Paris sont elles justement vantées?
5. Aurions nous raison d'y avoir recours?
6. Quand nous nous préparerions à traverser la chaussée, pourquoi aurions nous l'œil au guet?
7. Que faudrait il que nous fissions?
8. A la longue, nous y ferions nous?
9. Sur les boulevards, qu'est ce que nous ouvririons?
10. Avancerions nous à grands pas?
11. Toutefois, à qui prendrions nous bien garde de ressembler?
12. Quelle est l'attitude des vrais provinciaux devant les merveilles de Paris?
13. Pourquoi restent ils bouche bée?
14. Que réprimerions nous?
15. Saurions nous à quoi nous en tenir sur Paris?
16. Enfin, où parviendrions nous?
17. Y parviendrions nous facilement?

90. Translation

— What is the aim of our first walk?

— The Place de la Concorde, of course. I hope we shall reach there unimpeded. The guide-[book] says that we must follow the Boulevards des Capucines and de la Madeleine and the Rue Royale.

— Well, let us set out and keep our eyes wide open.

— Nevertheless, take care not to stand [with] gaping mouth before the splendid sights of old Lutetia, lest Parisians, seeing our attitude and our surprise, should take us for two provincials.

— No, my friend, repress that fear. I come from abroad and not from the province. Many years have passed by since[1] I lost sight for the first time of the steeples of my native place. I know what to think of large cities. But shall we not have occasion to regret having turned a deaf ear to the words of those guides whose offers are so engaging?

— Why? Are you afraid we shall lose our way?

— If that should happen to us, to whom would you appeal?

— Well, we would look for one of the policemen who swarm on the boulevards.

— What would you tell him?

— I would express myself in French, and would say: "Sir, my friend and I (we) are strangers. We are preparing to visit Paris, but we have already lost our bearings in this labyrinth. Friends have often praised to us the politeness of Parisian policemen. Would you have the kindness to put us again on the right way? The goal of our excursion is the Place de la Concorde."

— Would you understand what he answered[2] you?

— Rather badly, I suppose. If not, I would pretend to

understand his words, and I would call the first coachman that happened to[3] pass. Now let us be on the lookout. We must cross the roadway from one sidewalk to the other. The omnibuses and the cabs pass going at a breakneck speed.

— You are right. At the beginning of their stay, strangers must take great care lest[4] one of those carriages should run over them. But don't cross the roadway yet; wait a moment till[4] all the carriages have passed. I did not come to Paris to be crushed by a common looking cab.

— You must then wait until to-night. You make me laugh with your fears. Put them aside. In the long run, you will become used to it. Come now[5]; we look like two genuine provincials. Let us pluck up courage and cross the boulevard, but let us take care not to lose sight of each other.

— Set out; I will follow you step by[6] step. I hope we shall not be crushed.

— We are on the boulevard again. We do not need to walk fast. Let us walk slowly so as to[7] be able to admire all the marvels we shall see. But we must not express our admiration aloud.

[1] Render *there is* [*a*] *long time that* . . .
[2] Use the conditional.
[3] venir à (conditional).
[4] that.
[5] Render *let us go.*
[6] à.
[7] in order to.

EXERCISE XVI

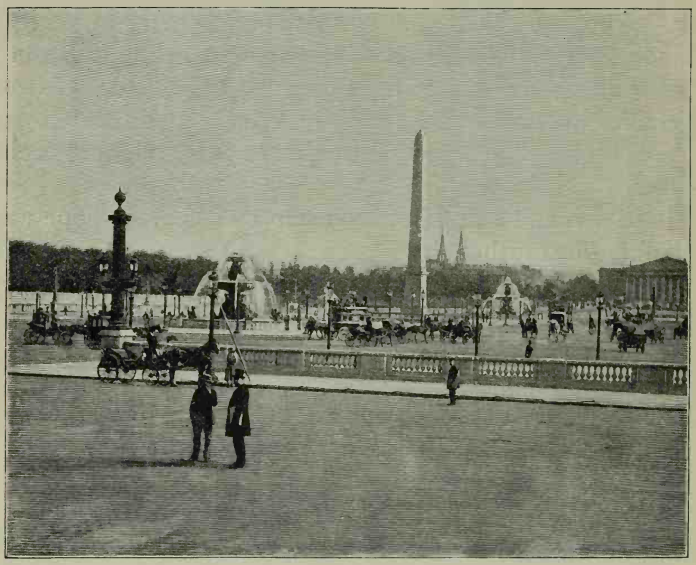
91. Grammar Review

Different meanings and spellings of *quelque*, ——. Use of the subjunctive after indefinite relatives, —— ; after certain conjunctions, —— ; and after superlatives, ——. Use of the tenses of the subjunctive, ——. Present participles and verbal adjectives (see N. R. 35), ——. Plural of compound nouns, ——. Agreement of the

adjective *tout* (see N. R. 24), ——. Use of the present tense in French instead of the past indefinite in English, ——. Use of *on* and *l'on*, ——.

92. An infinitive depending on the following verbs and expressions is preceded by : —

no preposition	*de*	*à*
venir	venir (to have just)	tarder (personal)
pouvoir	tarder (impersonal)	
devoir	mourir d'envie	
	avoir besoin	



La Place de la Concorde

93. Vue d'ensemble de la place de la Concorde

A quelque endroit que notre promeneur s'arrête, soit qu'il se place à la tête du pont de la Concorde sous

lequel coule la Seine, soit qu'il débouche de la rue Royale, soit qu'il choisisse son poste d'observation au pied de l'obélisque, soit qu'il sorte du jardin des Tuileries, soit qu'il se tienne à l'entrée de la célèbre avenue des Champs Élysées, de quelque côté qu'il se tourne, il découvre un des coups d'œil les plus imposants, les plus admirables, les plus grandioses, les plus féeriques qui se puissent voir, surtout lorsque toutes ces merveilles apparaissent resplendissantes de milliers de lumières. La vue s'étend au loin et rencontre de toutes parts, en face, à droite, à gauche, au nord, au midi, à l'est, à l'ouest, des monuments et des édifices de toutes sortes, d'épais massifs, des perspectives ravissantes qui sont comme autant de joyaux précieux dans un riche écrin. Quel panorama magnifique!

94. Transposition

1. Replace the third person singular by the other persons of the same tense whenever the sense allows it.
2. Replace the present tense
   a. By the conditional and *notre promeneur* by *nous*.
   b. By the future and *notre promeneur* by *vous*.
   c. By the imperfect and *notre promeneur* by *on*.
   d. By the preterite and *notre promeneur* by *elles*. (Use the imperfect in the last relative clause.)

95. Questions

(In the answers 6 and 10, use the first person plural.)

1. Quels sont les différents endroits d'où l'on peut obtenir une bonne vue d'ensemble de cette place?

2. Quel est le nom du fleuve qui coule sous le pont de la Concorde?

3. La place de la Concorde, est elle sur la rive gauche ou sur la rive droite de la Seine? (droite.)

4. Le jardin des Tuileries est il loin de la place de la Concorde? (près de.)

5. Jusqu'à quel monument s'étendent les Champs Élysées? (l'arc de triomphe.)

6. De quelque rue que vous débouchiez, de quelque côté que vous vous tourniez, quel que soit l'endroit où vous vous arrêtiez, que découvrez vous?

7. Quand la place de la Concorde offre-t-elle surtout un coup d'œil féerique?

8. La vue est elle limitée?

9. Que rencontre-t-elle de toutes parts?

10. A quoi comparez vous toutes les merveilles que vos yeux y rencontrent?

96. Translation

— This is the celebrated Place de la Concorde, [the] goal of our itinerary. You see that we did not lose our way and that we reached it without any trouble.

— At what place shall we stop?

— We have just come out from the Rue Royale. Do you wish us to select our observation post at the foot of the obelisk?

— It seems to me that it is the best place we can choose. We will place ourselves where you wish in order to enjoy peacefully the general view of this wonderful square.

— Besides, wherever [1] tourists come from, whether they come from the Rue de Rivoli or from the bridge, from the Champs Élysées or from the gardens of the Tuileries, from the left bank or from the right bank, whatever be the place where we stand, the panorama which will appear before us will be the grandest we may ever see. Whichever way we turn our head, perspectives spread out in the distance and are fairylike. They say,[2] nevertheless, this square is only one of the thousand jewels of Paris, but it must be the most precious she has in her casket, however rich it may be. For a long time I have been pining[3] to admire these bewitching marvels.

— Here we are[4] in the middle of the square. We need not fear that some cab [will] run over us. Open your handbook and let us see what it will say.

To the north, the eyes of the strollers will discover two imposing buildings situated at [the] right and at [the] left of the entrance of the Rue Royale, and at the end[5] of this street the magnificent church[6] of La Madeleine.

To the south, the Seine, flowing under numerous bridges, of which the most famous are: the Pont au Change, the Pont Neuf, the Pont des Arts, the Pont de la Concorde and the Pont Alexandre III. On[7] the other side of the river on the left bank, you may see the Chambre des députés or Palais Bourbon.

To the east we look at the gardens of the Tuileries, with their thick clumps of trees,[8] and in the distance the Arc de Triomphe du Carrousel. That large building that you see further [on] is the Louvre, which we shall soon visit.

To the west, our eyes meet the Champs Élysées, [a] grand avenue extending as far as the Arc de Triomphe de l'Étoile, whose silhouette is outlined[9] far away in front of us.

The sight far[10] exceeds the dreams of the most lively[11] imagination, when [on] festival evenings lights of all kinds illuminate all these monuments, all these buildings, all these clumps of trees, all these perspectives. Then thousands of promenaders come from all directions to contemplate this enchanting spectacle and utter cries of joyful surprise. At whatever place you stop, the impression is indescribable.

[1] Replace by *from where* (subjunctive).
[2] One says . . . that.
[3] There is [a] long time that I am pining.
[4] Nous voici.
[5] extrémité (*f.*).
[6] église (*f.*).
[7] Of.
[8] arbre (*m.*).
[9] Use the reflexive form.
[10] de beaucoup (after the verb).
[11] See 81.

EXERCISE XVII

97. Grammar Review

Use of the preposition *de* after *rien* and *quelque chose* followed by an adjective, ——. Gender of *quelque chose*, ——. Present participles and verbal adjectives, ——. Use of the pronoun *soi*, ——. Agreement of past participles, ——. Place of participles used as adjectives, ——. Different spellings of *mille* (see N. R. 22), ——. Difference between *mille* and *millier*, ——. Use of the infinitive after any preposition but *en*, ——. Translations of *for* before expressions of time, ——. Peculiar agreement of the adverb *tout*, ——.

98. An infinitive depending on the following verbs and expressions is preceded by: —

no preposition	*de*		*à*
pouvoir	rien que	craindre	rien que
devoir	avoir besoin	plutôt que	
s'imaginer	avoir peur	se hâter	
vouloir			

99. Monuments de la place de la Concorde

Après avoir contemplé, tout à son aise, l'ensemble qui a vraiment quelque chose de noble et de pompeux, il examine de plus près les embellissements principaux. Il remarque que cette célèbre place est ornée de deux fontaines jaillissantes entre lesquelles s'élève le monolithe historique de Louqsor et qu'elle est parfaitement encadrée par huit statues monumentales, qui représentent les grandes villes de France.

Entourée qu'elle est de verdure, elle donne, quand on promène ses yeux autour de soi, la vision d'une immense clairière jetée au milieu d'une forêt. En abaissant ses regards, rien qu'à voir ce pavé reluisant de propreté, rien qu'à voir ces colonnes dorées scintillantes de mille feux

sous les rayons du soleil brûlant, on s'imagine être dans la vaste cour d'honneur d'un palais colossal enchanté plutôt que sur un des squares publics d'une ville moderne.

100. Transposition

1. Replace *il* and *on* by the other persons of the same tense wherever the sense allows it.
2. Replace the present
   a. By the future in the second person plural.
   b. By the conditional in the first person singular.
   c. By the imperfect in the first person plural.

101. Questions

1. Que contemplons nous tout à notre aise?
2. L'ensemble de la place de la Concorde, qu'a-t-il?
3. Qu'est ce que nous examinons de plus près?
4. De quoi la place est elle ornée?
5. Qu'est ce qui s'élève entre ces deux fontaines?
6. Par quoi la place est elle encadrée?
7. Que représentent ces statues?
8. De quoi la place est elle entourée?
9. Quelle vision donne-t-elle?
10. Si nous abaissons nos regards, que remarquons nous?
11. Quelle espèce de colonnes voyons nous?
12. Rien qu'à voir tout cela, où pouvons nous nous croire?

102. Translation

When you go to Paris, remember that the aim of your first walk must be the Place de la Concorde, and you do not need at all to be afraid of being disappointed. It is the most imposing sight that a stranger can see in Paris.

On merely seeing the thick clumps of trees which frame it in a perfect way with verdure, you will think that you are transported to the center of one of the magnificent glades of an immense enchanted forest.

However, you will find yourself in the most modern city that you can visit, and you will be treading [1] the pavement of the most beautiful public square in the world.

The embellishments of Paris are very numerous, but the Place de la Concorde is the main [one]. Having admired it in its entirety, cast down your eyes and let your glance wander over all the marvels which surround you in all directions. If one wishes to take an instructive trip, it is better [2] that he [3] should examine closely and leisurely what he [3] notices around himself rather than to hasten to see many things without having a very well defined idea [4] of them.

You will keep your eyes wide open and you will contemplate the obelisk, [a] historic monolith seventy-six feet high,[5] rising in the center of this square, after having adorned Luxor [for] more than [6] three thousand years.

On [7] its right and on [7] its left is found [8] a monumental gushing fountain, and around the square you will perceive eight colossal statues, representing Lyons,[9] Marseilles,[10] Bordeaux, Nantes, Rouen, Brest, Lille, and Strassburg,[11] which before 1871 was a French city.

Moreover, twenty gilded columns and more than [6] one hundred magnificent candelabra adorn this famous place. Whether you see it in the daytime,[12] all shining with cleanness under the burning rays of the sun, or [in] the evening, all blazing and sparkling with lights of all sorts, framed as it is (from) near and (from) far by palaces, monuments, buildings, statues, columns, and masses of verdure, it has really something very imposing, very grand, which

makes it [13] the pompous court of honor of the most magnificent city on earth.[14]

[1] See 9.
[2] See 5, 5th question.
[3] Replace by *one*.
[4] See 27.
[5] haut de soixante dix . . .
[6] of.
[7] at.
[8] Use the reflexive form.
[9] Lyon.
[10] Marseille.
[11] Strasbourg.
[12] during the day.
[13] of it.
[14] of the world.

EXERCISE XVIII

103. Grammar Review

Use of the preposition *de* after certain indefinite pronouns, ——. Difference between *penser de* and *penser à*, ——. Place of *tout* and *rien*, direct objects of verbs in compound tenses, ——. Place of the adverb, when the verb is in a compound tense, ——. Use of the subjunctive after verbs of doubt, ——; after certain conjunctions, ——; after *que*, replacing one of those conjunctions, ——.

104. An infinitive depending on the following verbs and expressions is preceded by: —

no preposition	*de*		*à*
pouvoir	avoir le temps	se vanter	se prendre
	s'empêcher	il est difficile	se mettre
	être en train	avant	
	résoudre		

105. Beauté de la place de la Concorde

Elle a quelque chose de si grand, de si riche, de si majestueux que, tout en la dévorant des yeux, on ne peut s'empêcher de penser à Rome au temps de sa splendeur ou à ces anciennes villes d'Asie dont on nous fait des descriptions si enthousiastes. Alors on se prend à douter que les anciens aient jamais rien eu de plus beau.

Qu'on la voie à l'aube avant que les balayeurs aient eu le temps de faire sa toilette, ou le soir lorsqu'elle nous

apparaît dans tout l'éclat de sa pompe et de sa majesté au milieu des flammes éblouissantes qui jaillissent de toutes ces colonnes, de tous ces réverbères, elle est toujours belle; que ce soit pendant le jour en plein soleil ou bien au milieu de la nuit par le temps le plus sombre, elle a toujours sa beauté, d'autant plus piquante, d'autant plus réelle qu'elle est toujours plus variée et plus nouvelle.

106. Transposition

(Keep in the present tense: *on nous fait des descriptions . . .*)

Replace the present tense

a. By the conditional.
b. By the future.
c. By the imperfect.

107. Questions

1. En dévorant des yeux la place de la Concorde, à quelle ville ne pouvez vous vous empêcher de penser?
2. Quelle espèce de descriptions nous fait on des anciennes villes d'Asie?
3. En voyant cette place, de quoi se prend on à douter?
4. Qui fait la toilette quotidienne de la place?
5. Sont ils en train de la faire avant le lever de l'aurore?
6. Comment la place nous apparaît elle le soir?
7. D'où jaillissent les flammes éblouissantes?
8. A quelque heure du jour que vous la visitiez, est elle toujours belle?
9. Pourquoi sa beauté est elle d'autant plus piquante et plus réelle?

108. Translation

We saw Paris under the newest and most varied aspects: at dawn, when the street sweepers were in the act of making her daily toilet; in the daytime, in the full heat of the sun, when all her splendors were sparkling with[1] [a]

thousand fires; [in] the evening, when everything was illuminated and (that) the eyes of the promenaders were dazzled by the lights streaming out of thousands of columns and lamp-posts; in the dead of night in (a) dull weather, when perspectives were veiled by a thick mist;[2] and we admired her more[3] every time, all the more as we had determined, before setting foot on French soil, to show ourselves most[3] critical.[4]

Did Rome herself, in the glory of her greatest splendor, adorned by[1] monuments, palaces, and squares, have anything more noble, more pompous, more majestic? Did those cities of Asia whose pomps and marvels were so great and so gorgeous that their description surpasses our imagination, offer to the eyes of their visitors anything so grand, so fairylike? Could the ancients boast[5] of having anything more beautiful, more admirable?

We could not help doubting it[6] while letting our eyes wander around us. Nothing more imposing, for instance, than the historic Place de la Concorde! We became enthusiastic and we began to think, while gazing at it, that it resembles a beautiful woman. Whether you meet her during the day before she has dressed up, whether she appears to you [in] the evening, dazzling with[1] jewels, in all the luster of her stylish toilet, in the midst of the splendors of a spacious parlor,[7] sparkling with[1] thousands of lights, you will not be able to help contemplating her beauty. Whether you see her for the first time or for the hundredth time, you cannot restrain your admiration and help saying to yourself: "This is the most beautiful woman I have ever met. What real beauty! What imposing brilliancy! What noble majesty! What [a] resplendent marvel!" And you will find it all the harder[8] to repress your feelings as you see her under newer and more varied aspects.

Such[9] is the indescribable impression that the Place de

la Concorde produces on all her visitors, from whatever country they come.

[1] of.
[2] See **51.**
[3] See **39.**
[4] pessimiste.
[5] See **87** and use the reflexive form.
[6] of it.
[7] See **69.**
[8] Render *it will be all the more difficult to you.*
[9] Tel, -le.

EXERCISE XIX

109. Grammar Review

Agreement of verbs the subject of which is *plus d'un* (see N. R. 32) ——; *la plupart* ——. Agreement of verbs having several subjects placed in gradation (see N. R. 29), ——. Agreement of adjectives modifying nouns separated by *ou*, ——. Plural and spelling (see N. R. 8) of compound nouns, ——. Different meanings and agreement of *même* (see N. R. 23), ——. *By*, *on*, *while*, *through*, before a present participle, are rendered by *en*, ——. Use of the subjunctive and omission of *pas* in relative clauses having a negative antecedent, ——. Use of the subjunctive after indefinite pronouns and expressions, ——; after superlatives, ——. Inversion in relative clauses. ——. Use of *il est* for *il y a*, ——. Use of cardinal numbers in dates and titles, ——.

110. An infinitive depending on the following verbs and expressions is preceded by: —

no preposition	*de*	*à*
faire	être désireux	suffire (personal)
devoir	il est impossible	
vouloir	résoudre	
désirer	demander	
compter	manquer	
	essayer	

111. Feu d'artifice

Le vieux Paris abonde en souvenirs historiques dont plus d'un est tragique au plus haut degré. Il n'est pas une place, pas un carrefour, pas un coin ou recoin, large

comme la main, qui n'ait été ensanglanté par quelque accident ou événement mémorable dont le récit suffit à donner la chair de poule aux plus braves.

Par exemple, l'histoire de la place de la Concorde est aussi sombre que son aspect est gai. Ce fut là, alors qu'elle s'appelait place Louis XV, que se déroula dans la nuit du 30 au 31 mai 1770 la terrible catastrophe à laquelle donna lieu le mariage du dauphin, plus tard Louis XVI, avec Marie Antoinette, archiduchesse d'Autriche.

La ville de Paris, désireuse de célébrer dignement cette union, avait fait préparer une fête splendide. Le clou du programme était un feu d'artifice gigantesque que devait tirer Ruggieri, le populaire artificier. Le bruit avait couru qu'il s'était surpassé et qu'il avait créé un chef d'œuvre pour l'occasion.

112. Transposition

1. From the beginning to *ce fut là* . . . , replace the present by the imperfect.
2. From *ce fut là* . . . to the end, use the present tense.
3. Replace the different tenses
   a. By the future.
   b. By the conditional.

113. Questions

1. De quoi le vieux Paris est il plein ?
2. La plupart de ces souvenirs sont ils gais ?
3. Qu'est ce qui a ensanglanté la plupart des places et des carrefours de Paris ?
4. Le récit de ces événements, que nous donne-t-il, quelque braves que nous soyons ?
5. L'histoire de la place de la Concorde est elle aussi gaie que son aspect ?
6. En 1770, comment s'appelait elle ?

7. Dans la nuit du 30 au 31 mai de cette année là, qu'est ce qui y survint?
8. Quel événement donna lieu à cette catastrophe?
9. Qu'allons nous essayer de raconter?
10. La ville de Paris, qu'est ce qu'elle était désireuse de faire?
11. Qu'avait elle fait préparer?
12. Par quoi cette fête devait elle se terminer?
13. Qui devait le tirer?
14. Quel bruit avait couru?
15. Qu'avait il créé pour l'occasion?

114. Translation

How many historic memories in this ancient Paris! The city is full of them: they swarm from all directions and gush out from the very[1] pavement. There is no city in[2] the world that has[3] more. Who would believe that a capital whose aspect is so gay could[3] have so dark and so tragical a history[4]? It is almost impossible for[5] you to admire a place, to look at a monument, to traverse a crossing, to tread a stone, that some terrible event has[3] not stained with blood. The smallest nook and corner of Paris, were[6] it not larger than your hand, has its history, the recital of which[7] makes you shudder, however brave you may be.

To be convinced of it, it is enough for you to remember[3] the tragic events which have occurred on the Place de la Concorde. The most memorable accident is the one[8] which happened in 1770 during the night of the 30th [of] May.

They[9] intended to celebrate a feast; — they[9] prepared one of those exceedingly tragical catastrophes of which the history of Paris is full. Upon[2] the occasion of the mar-

riage of the Archduchess Marie Antoinette with Louis XVI., then [the] heir apparent of France, the Parisians had prepared a popular feast. Now[10] a festival is not celebrated in a worthy manner for a Parisian crowd unless[11] it ends with[12] fireworks. It is the main attraction of all programs. It had been resolved[13] to end the festival by setting off a pyrotechnical display on the Place Louis XV., which later was to[14] be called Place de la Concorde. The famous pyrotechnist Ruggieri had been asked[15] to endeavor to surpass himself and to create new marvels.

It was rumored that this pyrotechnical exhibition would be the most splendid and most gigantic that had ever been set off, and the Parisians, anxious to admire this masterpiece of masterpieces, did not fail, long (time) before the appointed time,[16] to betake themselves in crowds[17] toward the square on which it was to[14] take place. There was more than one who went there before dawn. People[9] were far from[18] thinking that the feast would cause the most tragic accident that had ever stained Paris pavement.

[1] See 69.
[2] Replace by *at*.
[3] Use the subjunctive.
[4] a history so dark . . .
[5] to.
[6] Imperfect of the subjunctive.
[7] Render *of which the recital*.
[8] Replace by *that*.
[9] One (indefinite pronoun).
[10] Translate by *or*.
[11] See 21 and N. R. 38. *c*.
[12] by.
[13] Render *One had resolved*.
[14] devoir.
[15] Render *One had asked . . . Ruggieri*.
[16] See 36, notes 1 and 3.
[17] Use the singular.
[18] See 33.

EXERCISE XX

115. Grammar Review

Translation of *than*, ——. Omission of the indefinite article, ——. Agreement of past participles, ——. Plural of compound nouns, ——. Agreement of *vingt* and *cent* (See N. R. 20), ——. Agreement of verbs whose subject is a collective noun (see N. R. 31), ——;

whose subjects are placed in gradation, ——. Number of nouns modifying other nouns (See N. R. 1), ——. Gender of *personne*, ——; of *gens* (see N. R. 3), ——. Difference between *chacun* and *chaque*, ——; between *avant* and *auparavant*, ——. Casual translation of the possessive adjectives by the definite article in French, ——. Use of the subjunctive and omission of *pas* in relative sentences having negative antecedents, ——. Use of *si* instead of *oui* to answer a question the verb of which is negative, ——.

116. An infinitive depending on the following verbs and expressions is preceded by: —

no preposition	*de*	*à*
faire	être anxieux	se prendre
désirer		commencer
pouvoir		avoir
aller		venir (to happen)

117. La catastrophe du 30 mai, 1770

Tout allait à merveille lorsque le vent, se prenant tout à coup à souffler avec violence, fit tomber sur la foule des flammèches, des débris de pétards non éteints, des bouts de fusées encore en feu. La panique s'empara des spectateurs. Plus de deux cent mille personnes, en proie à une terreur folle, s'élancèrent à la fois vers la rue Royale, trop étroite pour une semblable invasion. Les unes périrent écrasées, d'autres furent précipitées et étouffées dans un des fossés non encore munis de garde fous.

Pour comble de malheur, un flot de curieux, ignorant le désastre et anxieux d'avoir leur part de la fête, débouchait du boulevard, et la mêlée n'en devint que plus épouvantable. Cette presse coûta la vie à plus de douze cents personnes. Mercier, témoin de ces scènes affreuses, écrivit dans son "Tableau de Paris" qu'il n'y eut point de maison qui n'eût à pleurer un parent, un ami.

118. Transposition

Replace the various past tenses

a. By the past indefinite.
b. By the present.
c. By the future.
d. By the conditional.

119. Questions

1. D'abord, comment tout allait il?
2. Le vent, comment commença-t-il à souffler?
3. Que fit il voler sur la foule?
4. Qu'est ce qui s'empara de chaque spectateur?
5. Combien de personnes furent en proie à une terreur folle?
6. Les spectateurs ne perdirent ils pas la tête?
7. Vers quelle rue chacun s'élança-t-il en même temps?
8. Cette rue était elle assez large pour une telle invasion?
9. Comment les uns périrent ils?
10. Où d'autres furent ils précipités et étouffés?
11. Qui vint mettre le comble au désastre?
12. Ces curieux qu'ignoraient ils?
13. De quoi tous ces gens étaient ils anxieux?
14. D'où débouchait ce flot de curieux?
15. Qu'est ce que la mêlée devint?
16. Combien de gens perdirent la vie dans cette presse?
17. Qui fut un des témoins de ces scènes affreuses?
18. Qu'écrivit il dans son "Tableau de Paris"?

120. Translation

Suppose it is[1] rumored throughout the city[2] that in order to end in a worthy manner some[3] popular festival, a famous pyrotechnist is going to set off a splendid set of fireworks, that it will be a masterpiece which will surpass even those of Ruggieri, it goes without saying that an immense

crowd, a hundred thousand, two hundred thousand persons, — what do I say? more than that, — anxious to enjoy this admirable sight, created for the occasion, will invade[4] the square announced[5] in the program long (time) before the time,[6] for every one will desire to have the greatest possible[7] share of this so much vaunted[8] spectacle. Evening comes; the pyrotechnical exhibition begins; everything is going on delightfully; there is no wind at all; and each rocket, each cracker, each colored light,[9] each pin wheel,[10] is greeted[11] from all directions with a thousand cries of joy and surprise. How[12] beautiful[13] that is! What [an] enjoyment! What [a] spectacle! What [a] fairylike dream!

But suppose that suddenly the wind rises[1] and begins[1] to blow with an awful violence. Suppose that an end of [a] cracker still on fire, a rocket not yet extinguished, a flake of fire, happens[1] to fall in the very midst[14] of these streams of curious people, what is going to take place? A tragic catastrophe, of course. The few people on whom the wind has blown these remains will lose their wits, and the cries of joy which were heard[15] a little [while] before will soon change[16] into[17] cries of terror. A mad panic will seize them, and then will take place frightful scenes whose recollection would make the bravest spectator shiver. The festival will change[16] into[17] an indescribable disaster, a terrible accident. A[17] prey to the greatest terror, most of the spectators will rush toward the narrow[7] streets which issue on the square and will meet there thick[7] streams of newcomers unaware of the panic. Suppose, to complete this misfortune, that the ditches surrounding the place should not be provided[1] with parapets, that the square and the streets, however wide they may be, should become[1] too narrow for such a rush, a terrible struggle would take place and would cost the lives of[18] thousands of people, who would perish crushed

by the crowd or stifled in the ditches where they (would) have been thrown.

The next day the witnesses of this tragical event would be able to write: "The conflict of last night[19] is the most frightful disaster that has ever stained the city with blood: more than two thousand people lost their lives in it.[20] We doubt whether there is in the city a house which has not to mourn relatives or friends." Such a catastrophe took place on the square Louis XV., now called Place de la Concorde, during the night of the 30th [of] May, 1770.

[1] Use the subjunctive.
[2] in *or* by all the city.
[3] une . . . quelconque.
[4] envahir.
[5] indiquer.
[6] hour.
[7] Place after the noun.
[8] See 39.
[9] feu (*m.*) *or* flamme (*f.*) de Bengale.
[10] Replace by *sun*.
[11] See 57 and render *with* by *de*.
[12] Que.
[13] Place at the end.
[14] au beau milieu.
[15] made themselves heard.
[16] Use the reflexive form.
[17] Translate by *en*.
[18] Render *the life to*.
[19] Say *yesterday evening*.
[20] Say *the life there*.

EXERCISE XXI

121. Grammar Review

Present participle and verbal adjective, ——. Translation of *whose* by *duquel*, etc., and not by *dont*, when the relative clause begins with a preposition, ——. List of verbs which are conjugated with *to be* in French, ——. Use of the past infinitive after *après*, ——. Inversion in parenthetical sentences, ——. Translation of *in* after superlatives, ——. Translation of *such*, ——. Cases in which the definite article is omitted in English and expressed in French, ——. Use of the imperfect and the preterit or past definite, ——.

122. An infinitive depending on the following verbs and expressions is preceded by: —

no preposition	*de*	*à*
aller	essayer	être destiné
devoir	être sur le point	se mettre
valoir mieux		se prendre
pouvoir		commencer

123. La Terreur

Ce même endroit est destiné à être plus tard le théâtre d'événements plus horribles encore. Bientôt sonne l'heure de cette terrible révolution qui doit emporter jusqu'aux moindres vestiges de la monarchie. Le peuple se rue sur la statue de l'avant dernier roi à cheval et après l'avoir arrachée de son piédestal aux quatre coins duquel, ô ironie, les Vertus : la Force, la Prudence, la Justice et l'Amour de la Paix, sont représentées à pied, la traîne ignominieusement dans la boue.

Le temps marche à pas de géant. Voici 1792 : la place Louis XV s'appelle place de la Révolution. L'échafaud s'y dresse en permanence et le couperet de la guillotine y fonctionne sans relâche. La tête de Louis XVI, roi sans vice mais faible, y tombe en 1793 et bien d'autres après celle là. Mais mieux vaut glisser sur cette époque lugubre de l'histoire de France, qui est devenue à jamais fameuse sous le nom de règne de la Terreur.

124. Transposition

Replace the present tense

a. By the preterit or past definite. (Use the imperfect in relative clauses ; do not alter the last sentence.)

b. By the conditional.

c. By the future.

d. By the second past conditional. (The pluperfect of the subjunctive may be used in a principal sentence to replace the regular past conditional.)

125. Questions

1. Ce même endroit, qu'était il destiné à être plus tard ?
2. Bientôt, qu'est ce qui sonna ?
3. Cette révolution, que devait elle emporter ?
4. Sur quoi se rua le peuple ?

5. Qui était le roi que cette statue représentait ?
6. D'où le peuple arracha-t-il cette statue ?
7. Quelles étaient les quatre Vertus qui figuraient aux coins de ce piédestal ?
8. Étaient elles représentées à cheval ?
9. Dans quoi le peuple traîna-t-il la statue de Louis XV ?
10. Le temps marche-t-il à pas lents ?
11. A quelle époque sommes nous arrivés ?
12. Comment s'appelait alors la place de la Concorde ?
13. Qu'est ce qu'on y dressa en permanence ?
14. Le couteau de la guillotine y fonctionnait il souvent ?
15. Louis XVI était il vicieux ?
16. Quel défaut avait il?
17. Comment mourut il et en quelle année ?
18. Quelle est l'époque la plus lugubre de l'histoire de France ?

126. Translation

Let us open our History of France at the end [1]; we shall proceed with gigantic strides. Here is Louis XV., the last but one of the kings of France before the first Revolution, [a] man full of faults and vices, (and) who is said to have [2] uttered this famous saying [3]: "After me, the deluge! [4]" Before the Terror, the most gloomy epoch in the whole history of France — what do I say? — in the whole history of the world, the statue of that king arose on the very [5] spot where to-day stands the obelisk of Luxor. The base, on which he was represented on horseback, was adorned with statues representing the most noble virtues: Justice, Force, Love of Peace, Prudence. One day the Parisians could see (on it) the following words, expressing the irony of such a juxtaposition [6]: —

"O (the) beautiful statue! O (the) beautiful pedestal!
Virtues are on foot; Vice is on horseback."

Here is the last king of France before the Terror, the weak Louis XVI., whose marriage with the archduchess of Austria, Marie Antoinette, was celebrated in 1770, and brought about the awful catastrophe which we have just tried to describe. It was during his reign, in 1789, that a wind of revolution, which was (going) to sweep away monarchy, began to blow from the four corners of the country. The great clock[7] of the giant who is called (the) Time was about to strike the hour of the most frightful scenes that have ever stained a capital with blood.

The Parisians rushed upon the old Bastille, and took it by storm[8] amidst shouts of joy and relief.[9] Later the same Parisians seized the palace of the Tuileries, and dashing toward the public squares tore from their supports all statues representing kings and dragged them in the mud.

On the Place Louis XV., which was intended to be the gay theater of popular festivals, and which, under the name of Square of the Revolution, was about to become forever famous, at the very[5] spot where the statue of the last king but one used to rise, they[10] erected the hideous guillotine, under whose terrible knife thousands of heads were (going) to roll almost without intermission.

It is there that [on] the 21st [of] January, 1793, King Louis XVI. perished ignominiously. Many other heads fell under the same knife after his: Charlotte Corday, Marie Antoinette, the Duke[11] of Orléans, Hébert, Danton, Camille Desmoulins, Madame Élisabeth, [a] sister[12] of Louis XVI., Saint Just, Robespierre and his friends, and how many others mounted (to) the scaffold which had been erected, to remain permanently, on the Square of the Revolution.

It is said[13] that from January 21, 1793, to May 3, 1795, more than twenty-eight hundred[14] people perished

there under the knife, which was working almost without respite. We shall never know how many thousands of persons lost their lives during the reign of the Terror.

Who would believe, while gazing at this place whose aspect is so cheerful, that it has been the seat of such tragic events? What frightful remembrances! But it is preferable not to insist upon the history of this terrible revolution, by whose violence all traces of royalty, even the most insignificant, were swept away, and to leave[15] this square, [the] theater of such shocking scenes.

[1] fin (*f.*).
[2] who, says one, has . . . .
[3] Say *pronounced the . . . word.*
[4] déluge (*m.*).
[5] même (after the noun).
[6] Replace by *neighborhood.* See **15.**
[7] See **33.**
[8] See **57.**
[9] See **21.**
[10] Translate by *on.*
[11] duc (*m.*).
[12] sœur (*f.*).
[13] One relates.
[14] two thousand eight hundred.
[15] quitter.

EXERCISE XXII

127. Grammar Review

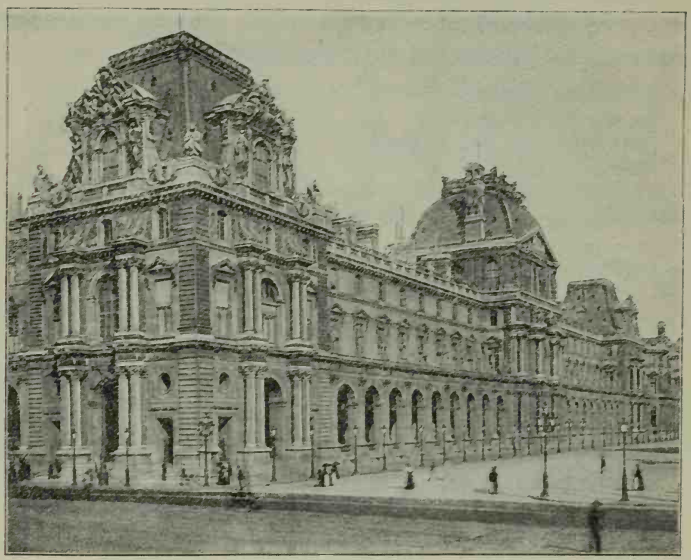
Agreement of past participles in general, ——; of past participle of reflexive verbs, ——. Use of past infinitive after *après*, ——. Use of *dont* and *duquel*, etc., ——. Omission of the preposition *pendant*, ——. Different translations of *however*, ——; of *many*, ——. Omission of the articles, ——. Reciprocal verbs, ——. Translation of *to make* followed by an adjective, ——. Omission of *pas* in rhetorical questions beginning with *qui* (who) or *que* (why? O that . . . !).

128. An infinitive depending on the following verbs and expressions is preceded by: —

no preposition	*de*	*à*
valoir mieux	prendre garde	se mettre
désirer	se bien garder	réussir
vouloir	avoir à cœur	
pouvoir	s'en vouloir	
	prendre la peine	
	valoir la peine	

129. Vers le Louvre

Pour ce qui est de notre touriste, après s'être extasié sur les beautés de cette place et avoir remué la poussière des vieux souvenirs, il se mettrait à longer la rue de Rivoli sous les arcades de laquelle s'alignent des magasins aux étalages si attrayants et s'acheminerait en flânant vers le Louvre.



Le Louvre

Arrivé là, il se garderait bien d'imiter maint étranger. Il ne s'en tiendrait pas à une visite superficielle. Il aurait à cœur de voir à fond tout le musée; car qui ne s'en voudrait le reste de sa vie d'avoir fait si peu de cas de toutes les richesses artistiques contenues dans ce palais?

Le premier jour il ne pourrait qu'y jeter un coup d'œil général dont il tirerait néanmoins parti pour s'y diriger

dans ses expéditions subséquentes. Chemin faisant, il se remémorerait: " Les deux Cyclones," petit récit humoristique dû à la plume alerte d'un des écrivains français modernes les plus spirituels.

130. Transposition

1. Replace the third person singular by the other persons of the same tense whenever possible. Ex.: *Pour ce qui est de moi, ...*
2. Replace the conditional (except: *qui ne s'en voudrait . . . .*)
   a. By the preterit or past definite, and *notre touriste* by *nous.*
   b. By the future in the first person singular.
   c. By the past indefinite in the third person plural feminine.
   d. By the imperfect in the second person plural.
   e. By the present of the indicative in the third person plural.

131. Questions

(Answers with *nous.*)

1. Sur quoi vous êtes vous extasiés?
2. Qu'avez vous remué?
3. Quelle rue vous êtes vous mis à longer?
4. Qu'est ce qui s'aligne sous ses arcades?
5. Devant quoi vous êtes vous arrêtés?
6. Vers quel palais vous êtes vous acheminés?
7. Vous y êtes vous acheminés à grands pas?
8. Arrivés là, qui vous êtes vous bien gardés d'imiter?
9. Vous en êtes vous tenus à une visite superficielle?
10. Qu'avez vous eu à cœur de visiter à fond?
11. Qu'est ce que le palais du Louvre contient?
12. Vous en seriez vous voulu le reste de votre vie d'avoir fait si peu de cas de toutes ces richesses?
13. Le premier jour, qu'avez vous pu y faire?
14. En avez vous toutefois tiré parti dans la suite?
15. Chemin faisant, que vous êtes vous remémoré?
16. A la plume de qui ce petit récit est il dû?

132. Translation

— It is better not to insist upon this epoch full of such horrible recollections, and not to stir any longer the dust of this old square. Now that we have gone into ecstasy over its beauty, let us walk slowly along the Rue de Rivoli and let us stroll a little under its famous arcades.

— Don't you wish to cross the garden of the Tuileries, whose thick masses of verdure [1] we can see from here?

— We shall visit it later. Here are the beautiful stores of the Rue de Rivoli, at whose show windows we may admire many artistic marvels. Look at the crowd which forms a line before them [2] [with] gaping mouths. Let us take care not to imitate those people.

— Do you notice that most of those who are looking at them are strangers?

— No; how did you succeed in discovering it?

— Very easily. I have taken the trouble [3] to listen to [4] what they say to each other.

— Yes, you are right. I hear, while walking, that they express their admiration in all the languages of the world.

— Don't you think that Parisian stores are more attractive than those in [5] American cities?

— What [an] optimist you are! [6] You see everything through rose-colored glasses in Paris; you fall into ecstasy at every step.

— Well, I cannot help [7] it.[8] If Parisian stores are not more spacious and attractive, confess that they are more artistic. It is especially [in] the evening that we should [9] see them when they are all resplendent with [5] lights. But, tell me, toward what place are we turning our steps?

— We are taking our way toward the palace of the Louvre. My sisters visited it and told me that during their first visit, which lasted but one hour, they had

taken a general glance at[10] the numerous riches which it contains. But they had not been satisfied with one visit: the sight of so many marvels had made their mouths water, and they had set their hearts on seeing thoroughly all the galleries of the largest museum (which is) in the world.

— It is certainly worth the trouble[3] of being visited thoroughly. Many a tourist slights it and is contented with a superficial visit.

— As to my sisters, they would have had a lifelong grudge against themselves if they had followed that example. They also told me that in their following expeditions through the Louvre they turned to account the rapid glance they had given it[2] the first day, that they were able to do without any guide, and that they got their bearings very easily in the labyrinth of this immense palace.

— Well, I think it is preferable that we should imitate them.

— Modern French writers often speak of the little value most of the strangers set on the numerous marvels of the Louvre. Do you remember "The Two Cyclones" by Ludovic Halévy? His alert and witty pen, to which are due many a masterpiece and numerous little stories full of humor, has made[11] him famous forever.

[1] Put the direct object after the verb.
[2] there.
[3] peine (*f.*).
[4] écouter.
[5] of.
[6] make.
[7] See 105.
[8] of it.
[9] conditional of *devoir*.
[10] Replace by *on*.
[11] rendre.

EXERCISE XXIII

133. Grammar Review

Agreement of verbs the subjects of which are synonymous or placed in gradation (see N. R. 29), ——; when the subject is a collective noun (see N. R. 31), ——. Translation of *it is* and *they are* (see N. R. 33), —— . Use of *en* as a conjunction, ——; as a personal

pronoun, ——; as an adverb, ——. Place of direct object in a French relative clause, ——. Various translations of *then*, ——. Formation of nouns by means of the ending *aine* added to certain numbers, ——.

134. An infinitive depending on the following verbs and expressions, is preceded by: —

no preposition	*de*	*à*
faire	être en train	se disposer
vouloir	être sur le point	se préparer
aller	s'efforcer	contraindre
désirer	avoir besoin	
avoir beau	contraindre	

135. Première trombe

La première fois qu'un cyclone assaillit Ludovic Halévy, il se trouvait dans la salle des Batailles au musée de Versailles. Au moment où il faisait queue pour prendre place sur une des deux misérables banquettes au centre de cette immense galerie, il entendit une sorte de roulement et de grondement qui le fit tressaillir. Il tendit l'oreille et s'efforça d'en deviner la cause. Était ce un régiment d'artillerie qui passait sur la place d'armes? Était ce le fracas lointain du tonnerre? . . .

Il était sur le point de donner sa langue aux chiens quand une véritable avalanche, une tempête, une trombe de touristes se précipita en tournoyant dans la salle, renversant, balayant, ravageant tout sur son passage. C'était une centaine de personnes des deux sexes sous la direction d'un guide.

136. Transposition

1. Replace whenever possible the third person singular by the other persons of the same tenses.

2. Replace the past tenses
   a. By the present, and use the first person plural whenever possible.
   b. By the future, and use the third person plural.
   c. By the conditional, and use the second person plural.

137. Questions

1. Où se trouve Halévy la première fois qu'un cyclone l'assaille ?
2. Pourquoi fait il queue ?
3. Combien de banquettes parent le centre de la salle des Batailles ?
4. Tout à coup, qu'est ce qui le fait tressaillir ?
5. Comment s'efforce-t-il d'en deviner la véritable cause ?
6. D'abord, que suppose-t-il que ce soit ?
7. Quelle est sa seconde supposition quand le bruit continue de plus belle ?
8. Qu'est il sur le point de faire ?
9. A ce moment, qu'est ce qui se précipite dans la salle ?
10. Que fait cette tempête ?
11. De combien de personnes cette trombe est elle composée ?

138. Translation

— Cyclone : [a] tempest which sweeps while[1] whirling about ; it is a column which wanders about[2] and devastates while[1] wandering about. That is[3] how Littré expresses himself, and if you have ever been struck by a cyclone, you will confess that he is right.

— I never saw any. Are there cyclones in France ?

— You do not need to go very far if you wish to see one. Cyclones take place every day right here.[4] Suppose you

are[5] in the act of visiting any[6] museum of Paris or Versailles. Each museum contains numerous immense galleries overcrowded with[7] artistic riches. Of course you set your heart on contemplating them all, and in order to admire them at your ease, you wish to take [a] seat on one of the upholstered benches which adorn the center of every hall; but as there are only one or two, you find yourself obliged to stand in line [a] long time.

When finally you have taken [a] seat on one of these wretched benches, you prepare[8] to enjoy peacefully the emotions which the sight of the marvels, dazzling your eyes, is (going) to produce in you. Suddenly a distant noise is heard.[9] You give a start, you strain your ears; it is a rolling, a rumbling whose real cause[10] you cannot guess at once. You say to yourself: "What is this distant rolling that has startled me? When I was turning my steps toward the museum, the sky was without the least cloud; the sun was shining in all its brilliancy. It cannot then[11] be the crash of thunder. Are they regiments of artillery that are passing? There is no drill ground in front of the museum." But the rumbling goes on more and more. You vainly[12] strain your ears, you vainly endeavor to guess the real cause of this distant uproar. At last, at the very moment when you give up guessing, a guide, followed by about a hundred tourists of both sexes, rushes into the hall. A whirlwind, an avalanche, a tempest, worse[13] than that, a cyclone strikes you, knocks you down, sweeps you on, and devastates everything in its way.

[1] tout en.
[2] se promener.
[3] Voilà.
[4] ici même.
[5] Use the subjunctive.
[6] See 120, note 3.
[7] bonder de.
[8] Use the reflexive form.
[9] makes itself heard.
[10] Place the direct object after the verb.
[11] donc.
[12] See 15.
[13] See 9.

EXERCISE XXIV

139. Grammar Review

Use of the subjunctive after certain conjunctions, ——; after such expressions as: *il s'en faut de beaucoup, peu s'en faut, tant s'en faut*, ——. Use of the so-called historical infinitive, ——. List of the most common verbs which are transitive in English and intransitive in French, ——. Use of expletive *ne* (see N. R. 38. a), ——. Omission of *pas*, ——. Difference between *mieux* and *meilleur*, ——. Use of *y* as an adverb, ——; as a personal pronoun, ——. Use of *de* after *rien* and *quelque chose* when they are modified by an adjective or an adverb, ——.

140. An infinitive depending on the following verbs and expressions is preceded by: —

no preposition	*de*	*à*
à quoi bon	que (than, but)	n'avoir rien
faire	venir (to have just)	venir (to happen)
pouvoir	venir à bout	continuer
sembler	essayer	tarder (personal)
avoir beau	s'efforcer	
	courir le risque	
	cesser	

141. A quoi bon résister!

A quoi bon résister! Les autres visiteurs qui n'étaient guère qu'une vingtaine n'eurent rien de mieux à faire que de se ranger en grande hâte contre les balustrades pour que cette mitraille d'un nouveau genre ne les broyât pas, ne les pulvérisât pas impitoyablement. Tout à coup les cris: "Papa! Maman!" se firent entendre; c'était une petite fille qui venait d'être prise dans ce tourbillon. Peu s'en fallut qu'elle n'y périt. Ce ne fut qu'au prix des efforts les plus héroïques qu'on vint à bout de l'arracher à la tempête.

Rien ne semblait pouvoir arrêter le cours de ce torrent quand le cicerone poussa une courte et brève interjection,

une sorte de petit cri, net, sec, impérieux. Aussitôt tous et toutes de venir se grouper docilement, silencieusement, respectueusement autour de lui.

142. Transposition

Replace the past tenses

a. By the present.

b. By the conditional.

c. By the future.

(In *b* and *c* drop the idiom *venir de* and put the following verb *être* in the required tense.)

143. Questions

1. Quel est le titre de cet exercice?
2. Combien y avait il de gens dans la salle au moment de l'invasion des touristes?
3. Que durent ils faire?
4. Pourquoi n'eurent ils rien de mieux à faire?
5. Tout à coup, quels cris se firent entendre?
6. Qui les poussait?
7. Pourquoi criait elle?
8. Y périt elle?
9. Vint on facilement à bout de l'arracher à la tempête?
10. Comment le cicerone arrêta-t-il le cours de ce torrent?
11. Qu'est ce que les touristes firent aussitôt?

144. Translation

Nothing can resist (to) the violence of this impetuous torrent. If you are assailed by such a tempest, do not try to stop its[1] course; you would not manage to do it. Do not group together to resist (to) it; what's the use of running the risk of losing your[2] life! There are hardly a score of Parisians in the hall. What can you do against about a hundred people of both sexes? You have nothing better to do than to imitate with docility the other visitors,

who know with whom they have to deal[3] and have often been witnesses of such cyclones. When they get up in a hurry, follow their example, leave your seat on the upholstered bench in the center and stand back silently against the railing. You will thus[4] avoid a great disaster, an awful catastrophe. For if you should happen to be caught in that whirlwind, you would run the risk of being swept away and crushed to atoms as if you had received all the grapeshot of a regiment of artillery. You would vainly utter cries; the most heroic efforts would not snatch you from this terrible tempest. I am not laughing: you may perish in it, pitilessly crushed.

Sometimes these whirlwinds, which devastate everything in their passage, come near upsetting the wretched upholstered benches which adorn the center of every gallery. Don't you think that it would be [a] great pity?[5] You hope, I suppose, that this torrent of a new kind will pass through the hall without stopping. It will certainly stop, but have no fear, the visit will be short, and you will soon be able to continue to contemplate leisurely the masterpieces you prefer.

Remember that these tourists have only forty-five minutes to[6] devote to this museum. Suddenly you will hear a kind of interjection, clear, sharp, imperious. It is the guide under whose direction they have rushed into the gallery who has just uttered a short cry, and the avalanche stops,[7] as [if] by enchantment,[8] the storm abates,[9] and the torrent ceases[10] flowing. At once all these people come[7] [and] stand respectfully around the cicerone who is directing their steps.

[1] the course of it.
[2] the.
[3] See 66, note 3.
[4] ainsi.
[5] See 39.
[6] Translate by *à*.
[7] Use the so-called historical infinitive.
[8] enchantement (*m.*).
[9] s'apaiser, and see note 7, above.
[10] cesser de, and see note 7, above.

EXERCISE XXV

145. Grammar Review

List of verbs requiring different prepositions in both languages, ——. Use of the subjunctive after certain conjunctions, —— ; after verbs expressing doubt, supposition, etc., ——. Use of *duquel*, etc., in relative clauses beginning with a preposition, ——. Replacing of the present participle by the infinitive in French after verbs meaning *to see*, *to hear*, and *to feel*, ——. Translation of *to* by *pour* when it depends not on a single word, adjective, noun, or verb, but on a whole sentence.

146. An infinitive depending on the following verbs and expressions is preceded by: —

no preposition	*de*
faire	s'aviser
daigner	bien lui prend
pouvoir	avoir lieu
valoir mieux	venir (to have just)
à quoi bon	être à même
voir	regretter

147. Course au clocher

Heureux de la bonne aubaine que le ciel daignait lui envoyer, Halévy s'avisa de suivre la caravane à quelques pas de distance et bien lui en prit de saisir la balle au bond, car il fut régalé gratis d'une étonnante leçon d'histoire de France à bride abattue. Devant chaque tableau de la salle des Batailles, le guide faisait une halte d'un quart de minute pendant laquelle il expliquait en deux ou trois phrases le sujet de la composition ; puis il se remettait en route, faisait dix pas en avant, se postait devant un nouveau tableau et débitait un autre petit discours.

Tout cela s'exécutait avec une rapidité, avec une précision, avec une volubilité foudroyantes. C'était une

course folle, furieuse, de toutes les gloires militaires de la France. Le conférencier faisait passer, ventre à terre, devant les yeux ébahis de ses auditeurs, Clovis, Charles Martel, Charlemagne, Saint Louis, Duguesclin, Jeanne d'Arc, François I^er^, Henri IV, Condé, Turenne, Catinat, Vendôme, Villars, Maurice de Saxe, Masséna, Bonaparte et Napoléon, en tas, pêle mêle, emportés dans une fantastique course au clocher.

148. Transposition

Replace the past tenses

a. By the conditional.
b. By the present.
c. By the past indefinite.
d. By the pluperfect.
e. By the future.

149. Questions

1. De quoi est il heureux ?
2. Que s'avise-t-il de suivre ?
3. Regrette-t-il d'avoir pris l'occasion aux cheveux ?
4. De quoi est il régalé gratis ?
5. Devant chaque tableau, combien de temps le guide s'arrête-t-il ?
6. Pendant cette courte halte, qu'explique-t-il ?
7. Alors, que fait il ?
8. Combien de pas fait il en avant ?
9. Devant quoi se poste-t-il ?
10. Que débite-t-il ?
11. Comment tout cela s'exécute-t-il ?
12. A quoi le touriste assiste-t-il ?
13. Quels personnages le conférencier fait il défiler devant les yeux de ses auditeurs ?
14. Passent ils en ordre ?
15. Passent ils lentement ?

150. Translation

Suppose you happen to be[1] in the large hall of the museum of Versailles in which are hung[2] the pictures of the most famous battles of the history of France, and you are assailed by about a hundred tourists, who rush into it[3] at full speed under the leadership of their cicerone; do not take into your head to resist the impetuous stream of the torrent, lest[4] it should upset you, crush you, and unmercifully reduce you to atoms. What's the use of trying it? It is better that you seize the occasion by the forelock and profit by the good chance Heaven sends you. It will be wise of you to do so. You will have no occasion to regret it. Follow, a few steps behind, the caravan which has just darted into the hall as if it was carried away in a fantastic steeple chase. You will be able to hear the sentences of the guide. He is a humorous lecturer. He knows by heart[5] his history of France and expresses himself with a dizzy fluency of speech.

Military glories of old France will pass before your astounded eyes in a mad race as if it was still a question of[6] winning[7] new battles or of carrying a town by storm. You will hear the astonishing lessons of history to which he treats his hearers, and you will profit by them[8] free of charge.

At each short interjection of the guide, the tourists, halting with docility, form a group around him, and in a quarter of [a] minute he explains to them the subject of the picture at which they are silently looking. Starting again, they will walk ten or twelve steps forward and stop before another picture on whose composition the guide will deliver another small speech of a quarter of (a) minute. One quarter of [a] minute for every famous picture! With what [an] astonishing precision all those movements are

executed! The best regiment cannot surpass these tourists in[8] precision and swiftness. With what startling fluency of speech all these short speeches are delivered! It is a real avalanche of sentences.

If you deign to follow this caravan from picture to[8] picture, from hall to[8] hall, your bewildered eyes will see passing at full speed, in a bunch: Napoleon, Condé and Charlemagne, Masséna and Saint Louis, Catinat and Clovis, Villars, Charles Martel and Francis I., Maurice de Saxe, Duguesclin and Vendôme, Bonaparte, Joan d'Arc and Henry IV. It is an indescribable pellmell, it is a fantastic race at full speed, it is a furious steeple chase of all the greatest military personages of the history of France.

[1] se trouver.
[2] See 45.
[3] there.
[4] See 87.
[5] See 51.
[6] s'agir de (impers.).
[7] gagner.
[8] Translate by *en*.

EXERCISE XXVI

151. Grammar Review

Use of the imperative, ——. Use of the third persons of the present of the subjunctive preceded by *que* to translate the missing corresponding persons of the imperative, ——. Difference between *aussitôt* and *aussitôt que*, ——. Place of prepositions when used with *l'un l'autre*, ——. Difference between *y* and *là*, ——. Expletive use of *ce*, ——. Inversion in parenthetical sentences, ——. Use of the so-called historical infinitive, ——.

152. When an infinitive depends on the following verbs and expressions, they require before it: —

no preposition	*de*	*à*
vouloir	venir (to have just)	réussir
avoir beau	être en train	parvenir
autant valoir	la fantaisie me vient	tarder (personal)
laisser	se hâter	
devoir		
entendre		

153. Second cyclone

"Voilà ma première trombe étrangère. La seconde, ce fut au Louvre. Je venais d'arriver; j'étais en train de flâner dans la galerie des antiquités égyptiennes quand j'entendis ce même fracas que j'avais pris à Versailles pour le grondement de la foudre ou le roulement des canons. Cette fois je ne m'y trompai pas. J'attendis de pied ferme. La fantaisie m'était venue soudainement de me mêler à cette colonne d'invasion et de l'accompagner dans sa marche à travers les galeries du Louvre.

"Le guide . . . massait stratégiquement son petit corps d'armée à l'extrémité de la galerie. Il voulait avoir tout son monde dans la main.

"— Groupez-vous ensemble, disait il. Groupez-vous!

"Ils obéissaient. Ils se tenaient là immobiles, silencieux, serrés les uns contre les autres."

— "Les deux Cyclones," par Ludovic Halévy.

154. Transposition

1. Replace in the first paragraph the first person singular by the other persons of the same tenses.
2. Replace the past tenses
   a. By the present of the indicative, and *je* by *nous*.
   b. By the future, and *je* by *vous*.
   c. By the conditional, and *je* by *elle*.

(In *b* and *c* drop the idiom *venir de*, and use *arriver* in the required tenses and persons.)

155. Questions

1. Où eut lieu votre seconde trombe?
2. Y avait il longtemps que vous étiez arrivé?
3. Qu'étiez vous en train de faire?
4. Qu'entendîtes vous?
5. Cette fois, le prîtes vous pour le grondement de la foudre ou le roulement des canons?

6. Vous rangeâtes vous contre les balustrades ?
7. Quelle fantaisie vous était donc venue ?
8. Que faisait le guide ?
9. Que voulait il ?
10. Que disait il ?
11. Les touristes lui obéissaient ils ?
12. Comment se tenaient ils ?

156. Translation

It goes without saying that you have already seen one of these invading columns which under the direction of guides take by storm every day the museums of Paris and frighten [1] the other visitors.

The first time that these are attacked by a similar [2] whirlwind, they take the distant crash they hear for the rumbling of a regiment of artillery passing at full gallop with cannons through the square situated in front of the museum they are visiting. They vainly [3] strain their ears; they do not succeed in guessing the real cause of that uproar, and they give up guessing.[4]

As soon as the cyclone invades [5] the hall in which they are strolling, may [6] not a fancy seize them to wait for it unflinchingly! They might as well [7] resist the course of the most impetuous torrent. What's the use! They would be pitilessly reduced to atoms by this new kind of grapeshot. Let them hasten [8] to stand back silently against the railings, let them allow [9] the storm to pass, let them take care not to be caught in it.

But they will soon become accustomed to it: [10] after being struck once or twice by such whirlwinds, they will no longer make any mistake about them: they will no longer take that rumbling noise for the distant crash of the thunderbolt.

They will seize the occasion by the forelock. While[11] the guide is grouping all his people around him at one of the ends of the gallery into which the column has just rushed, they will mingle with this little body of troops, and let them be[8] convinced that they will not regret it.

On the contrary, they will receive a very good lesson, and would that[12] they might profit by it! They will hear a wretched guide telling his tourists: "I must have you all well in hand because I wish to direct you in a strategical way through this labyrinth. Form a group, form a mass, press close to each other." And obeying him with docility, they will silently gather together.

Suppose they are going at full speed; let him utter[8] a kind of very brief interjection and all stop[13] at once as [if] by enchantment.

Suppose he is delivering them a speech in which he hastily explains the subject of the picture before which they are in ecstasy; they stand motionless around him, listening to him most respectfully.

[1] See 57.
[2] See 117.
[3] See 15.
[4] See 135.
[5] See 120, note 4.
[6] that a fancy does not seize (subjunctive) . . .
[7] Autant vaudrait.
[8] Cf. note 6, above.
[9] laisser, and cf. note 6, above.
[10] See 87.
[11] See 33.
[12] plaise à Dieu que (followed by subjunctive).
[13] Use the so-called historical infinitive.

EXERCISE XXVII

157. Grammar Review

Difference between *en* and *dans* denoting time, ——. Place of adverbs, ——. Place of participles used as adjectives, ——. Idiomatic use of *faire*, ——. Use of *c'est* and *il est* before adjectives, ——. Adjectives preceded by *c'est* require *à* before the following

infinitives and preceded by *il est* require *de*. The preposition *to* depending on a noun is translated by *à* when the following verb can be changed in English into an infinitive passive. Translation of *than* before a number, ——. Use of hyphens with numbers (see N. R. 21), ——. Plural of *mille* (thousand) and *mille* (mile), ——. Place of the direct object in a relative clause beginning by *whose*, ——. Various translations of the word: *people*, ——.

158. An infinitive depending on the following verbs and expressions is preceded by: —

no preposition	*de*	*à*
devoir	s'agir	être prêt
vouloir	avoir la rage	être habitué
aimer	aimer	aimer
faire	être la fonction	suffire (personal)
	s'en vouloir	réussir
	forcer	forcer
	commander	tarder (personal)
	il est difficile	c'est difficile

159. Le musée du Louvre en quarante cinq minutes!

Ces touristes ont le respect de l'autorité, le sentiment de la discipline! Ils savent que leur guide doit, de dix heures du matin à six heures du soir, leur faire visiter la Madeleine, le Palais Bourbon, le Luxembourg, l'Hôtel de Ville, les Halles Centrales, la colonne Vendôme, l'arc de l'Étoile, la tour Eiffel, etc. Ils se souviennent qu'ils n'ont que quarante cinq minutes à consacrer au Louvre. Ils se rendent compte qu'il s'agit de procéder à la fois avec méthode et avec activité pour visiter les galeries de ce musée, à fond, en quarante cinq minutes.

Ils n'ignorent pas que c'est la fonction spéciale de cet homme d'entreprendre tous les jours à la même heure, avec la même régularité et la même rapidité, cette même expédition et ils lui donnent carte blanche. Qu'il com-

mande! Ils sont prêts à lui obéir. Qu'il marche! Ils sont prêts à le suivre. Ils sont habitués à marcher derrière leur chef. Bien différents en cela des Français qui ont la rage de marcher devant.

160. Transposition

1. Replace the third person plural by the other persons of the same tense.
2. Replace the present
   a. By the imperfect, and *ils* by *nous*.
   b. By the future, and *ils* by *vous*.
   c. By the conditional, and *ils* by *je*.

161. Questions

1. De quoi les touristes ont ils le respect?
2. Quel sentiment ont ils?
3. Que savent ils?
4. De quoi se souviennent ils?
5. De quoi se rendent ils compte?
6. Que n'ignorent ils pas?
7. Que lui donnent ils?
8. Que sont ils prêts à faire?
9. A quoi sont ils habitués?
10. Ressemblent ils en cela aux Français?
11. Quelle rage ceux ci ont ils?

162. Translation

The French people is different from all (the) others. The French are ignorant of the feeling of discipline. They are not accustomed to obey. They have had so many revolutions, they have seen so many kings overthrown[1] that they no longer have any respect for authority. A Frenchman does not desire any leader; he obeys only

his fancies, and has the terrible hobby of always wishing to walk ahead. Discipline is disagreeable to him; he does not like to walk behind any guide. He always wants to direct the march.

As for (the) other peoples, they are very different from the French. Do you wish me to give[2] you an astonishing example (of it)? Accompany a caravan of strangers of both sexes through the palaces, squares, and museums of Paris. Their guide has unlimited powers. He orders, and they obey him with docility. Let him speak, they listen to him respectfully. They are ready to follow him step by[3] step. They will take good care not to walk ahead. They are accustomed to the respect for authority. A fancy will never come to them to direct their steps to [the] left when they are ordered[4] to turn to [the] right. Let the guide shout: "Halt!" they will stop at once. They have a very deep sentiment of discipline. How[5] different they are in this respect from the French!

In one day, in eight hours, the guide will make his little body of army visit[6] all the curiosities of Paris. It is a mad race; it is not a question of stopping a quarter of [an] hour before every picture; it is not a question of falling into ecstasy and of remaining [with] gaping mouth in front of a masterpiece; it is not a question of standing in a line [for] twenty minutes to take [a] seat on each upholstered bench that one meets.

Far from it.[7] Remember that they have only eight hours to visit the whole capital, and forty-five minutes, not[8] even one hour, but three-quarters of [an] hour, to go through the most vast and splendid palace in Paris — I mean[9] in Europe! Forty-five minutes to travel over seven miles[10] of galleries! That is difficult to do. Forty-five minutes to devote to the artistic marvels which more than one hundred and fifty over-filled[11] halls contain![12]

What a pity [13] that they cannot spend a month in them! Later they will be angry with themselves for having made so superficial a visit to this palace. It is impossible to admire in forty-five minutes more than two thousand pictures, most of which [14] are masterpieces! Moreover,[15] they wish to visit everything thoroughly in three-quarters of [an] hour: that is fantastic, that is mad, that is a real steeple chase.

This information will suffice to make us understand that the guides are obliged to proceed in their expeditions with a special method and the greatest swiftness. But we must not forget that it is their daily duty, that they undertake this same job [16] every day, and finally that the people whose steps they are directing are strangers!

[1] See 135. Use the active infinitive and put it after *vu*.
[2] that I should give.
[3] Translate by *à*.
[4] one orders (to) them.
[5] Translate by *que*. Put the adjective after the verb.
[6] Render *make visit to his . . .*
[7] See 75.
[8] pas.
[9] I wish (vouloir) to say.
[10] Translate by *mille*, (*m.*)
[11] See 138, note 7.
[12] Put the verb before the subject.
[13] See 39.
[14] of which the greater part.
[15] See 15.
[16] See 23, 8.

EXERCISE XXVIII

163. Grammar Review

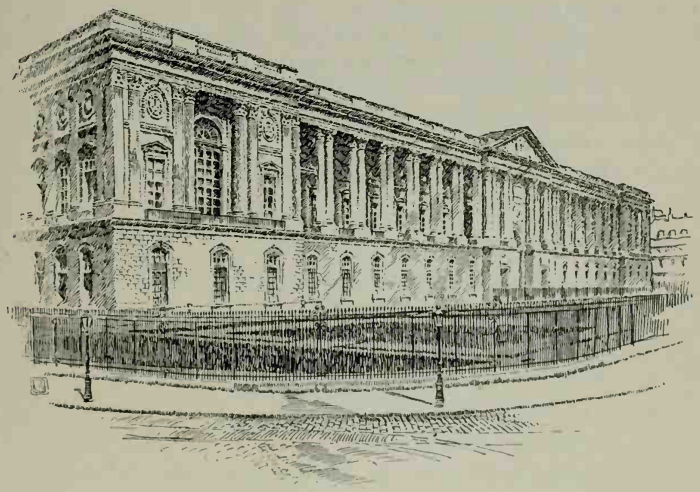
Use of the subjunctive after certain conjunctions, ——. Omission of the articles in French, ——. Use of the definite article before titles and professions when followed by a proper noun, ——. Idiomatic use of *laisser* similar to that of *faire*, ——. Replacing of the passive infinitive by the active infinitive in French after *laisser* and *faire*, ——. Place of personal pronouns with *voici* and *voilà*, ——. Translation of *with* in descriptive phrases, ——. Inversion of subject and verb in parenthetical sentences, ——. Use of *dans* after the verbs *entrer* and *rentrer*, ——. Number of a noun modifying another noun (see N. R. 1), ——.

164. An infinitive depending on the following verbs and expressions is preceded by: —

no preposition	*de*	*à*
laisser	être en état	tarder (personal)
vouloir	être à même	
désirer	valoir la peine	
pouvoir	donner le temps	
devoir	regretter	

165. La colonnade

Cependant le guide les compte du regard. Ils sont tous là. En avant! En avant! La colonne s'ébranle, le guide en tête; nous nous ébranlons, car je me faufile sournoise-



La Colonnade du Louvre

ment parmi les touristes. Nous avançons d'un bon pas qui s'accélère, s'accélère et nous défilons en ordre serré devant les dieux à masques de bêtes et devant les taureaux

à face humaine. Nous nous lançons, sans qu'une seule défection se produise, à travers les momies, les dieux persans et les inscriptions cunéiformes. Nous montons quatre à quatre le grand escalier qui conduit à la colonnade et nous voilà tous entassés comme des harengs à l'une des extrémités de la galerie.

— La colonnade! s'écrie le guide, œuvre de Perrault, architecte de Louis XIV.

Nous nous livrons à une course rapide tout le long du balcon, puis nous rentrons, quelque peu haletants, dans les appartements du Louvre.

166. Transposition

1. Replace *nous* by *vous* and *ils*.
2. Replace the present tense (except in the verb *conduire*)
   - *a*. By the conditional, and *nous* by *vous*.
   - *b*. By the future, and *nous* by *elles*.
   - *c*. By the past indefinite. (Use the imperfect in the second sentence.)
   - *d*. By the preterit, and *nous* by *vous*. (Follow same direction as for *c*.)

167. Questions

1. Cependant, qu'est ce que le guide a fait?
2. Comment les a-t-il comptés?
3. Étaient ils tous là?
4. Quels cris le guide a-t-il poussés?
5. Qu'a fait la colonne?
6. Où marchait le guide?
7. Quelles personnes se sont sournoisement faufilées parmi les touristes?
8. Vous êtes vous avancés à pas lents?
9. Qu'est ce qui s'est accéléré?
10. Devant quoi avez vous défilé?
11. A travers quoi vous êtes vous lancés?

12. Des défections se sont elles produites ?
13. Comment avez vous monté le grand escalier ?
14. Où conduit il ?
15. Où vous êtes vous entassés ?
16. De qui la colonnade du Louvre est elle l'œuvre ?
17. Ensuite, à quoi vous êtes vous livrés ?
18. Puis, où êtes vous rentrés ?

168. Translation

Meanwhile the guide has brought together his invading column. These poor tourists allow[1] themselves to be packed[2] close together like herrings, at the end of the hall of the Egyptian antiquities. After having counted them by a glance, he will command : " Forward ! "

— At the moment when[3] the caravan starts, do you wish us to slip[4] among this little troop and to accompany[4] it step by step in its expedition through the museum ?

— We should soon regret having slipped slyly among these strangers. For we should not be able to follow them in their steeple chase, and we should be soon out of breath. Don't you remember that they have only forty-five minutes to devote to the Louvre ; that they have only three-quarters of [an] hour to go through all its[5] galleries ?

— Look ; they are starting. The guide walks ahead. One can easily see that he has full authority.

— Yes ; he will not be long in quickening his step, and he will have little regard[6] for all the works before which his caravan will defile at full gallop.

— Will he ever stop in his furious race ?

— No, unless[7] some defections occur. Grouped together in close order, like a body of troops, the tourists will rush through these numerous apartments, sweeping

everything before them. They will climb and go down staircases four steps at a time with a rumbling noise like the crash of the thunderbolt. They will defile with a disdainful look [8] before the ancient and modern masterpieces, jewels [9] of kings, Persian gods, Egyptian gods, Greek [10] gods, those with human faces and those with bulls' masks, mummies, cuneiform inscriptions, and a thousand other wonders of antiquity as if they were not worth the trouble [11] of being looked at. They will take part in a rapid race along the railings of the galleries.

— Suppose the guide should lead them to the so much extolled [12] Colonnade of the Louvre, would he stop a moment on the balcony where they would crowd together like beasts? Would he explain to them in three or four phrases the history of the work of one of the architects of King Louis XIV.?

— Not at all. He would shout at the top of his voice,[13] "The Colonnade, by Claude Perrault." Then he would resume his journey without even giving to his hearers, somewhat out of breath, the time to contemplate the twenty-eight columns which form it, or to cast a glance at [14] the old church [of] Saint Germain l'Auxerrois which is situated opposite. It is impossible; must he not show them all Paris in eight hours? He would slyly reënter (into) the apartments of the ancient kings of France while all would start in serried order behind him without muttering [15] and advance at a lively pace, although [16] already panting.

[1] let.
[2] Use the active infinitive.
[3] Translate by *où* or *que*.
[4] Subjunctive.
[5] the galleries of it.
[6] See 129.
[7] See 21. (See also N. R. 38. c.)
[8] See 45.
[9] See 93.
[10] grec.
[11] See 132, note 3.
[12] See 39.
[13] See 57.
[14] Replace by *on*.
[15] See 51.
[16] See 24, note 16.

EXERCISE XXIX

169. Grammar Review

Use of the subjunctive after certain impersonal verbs, ——; after *douter* and verbs and conjunctions expressing fear (see N. R. 38. *a*), ——. Difference between *dès* and *dès que*, ——. Use of *pour* before an infinitive, ——. Use of disjunctive personal pronouns, ——. Peculiar agreement of the adverb *tout*, ——. Mood and tenses used after *si* (if), ——; after *quand*, *dès que*, ——. Preposition generally required by nouns, ——. Tense required by French prepositions, ——. Tense required by the preposition *en*, ——. *By* preceding a present participle is translated by *par*, followed by an infinitive, only after *commencer* and *finir*, ——.

170. An infinitive depending on the following verbs and expressions is preceded by: —

no preposition	*de*	*à*
vouloir	venir à bout	commencer
devoir	craindre	réussir
à quoi bon	avoir peur	parvenir
		avoir

171. Une course pédestre

Le signal du départ ne varie pas. Je commence à m'y faire, à ce cri, et dès qu'il retentit, je m'élance en avant, résolument, tête baissée, avec mes camarades. Cette fois, c'est une course folle; on ne fait plus attention à rien, absolument à rien. Nous traversons, comme des météores, les salles des dessins, le musée Campana, les galeries des monuments historiques, les salles des dieux et ainsi de suite. On dirait que nous sommes menacés d'un grave danger, qu'on nous poursuit, que nous fuyons en toute hâte pour ne pas tomber dans les mains d'un ennemi.

Je sens d'ailleurs une certaine excitation. Une ambition me travaille. Je veux réussir à marcher du même pas qu'une dame qui procède par enjambées gigantesques.

Je fais de mon mieux pour ne pas me laisser distancer. Enfin j'en viens à bout mais non sans peine et au prix d'un effort soutenu.

172. Transposition

1. Replace *je* and *nous*
   a. By *vous*.
   b. By *ils*.
2. Replace the present tense
   a. By the past indefinite in the third person plural whenever possible.
   b. By the future in the second person plural.
   c. By the imperfect.
   d. By the preterit in the third person plural.
   e. By the conditional in the second person plural.

173. Questions

1. Qu'est ce qui ne varie pas?
2. A quoi les touristes commencent ils à se faire?
3. Dès que le cri retentit, que font ils?
4. Cette fois, à quoi se livrent ils?
5. Font ils attention à quelque chose?
6. Quelles salles traversent ils?
7. Que croirait on?
8. Qu'est ce que Halévy sent?
9. Qu'est ce qui le travaille?
10. A quoi veut il parvenir?
11. Comment cette dame procède-t-elle?
12. Pourquoi Halévy fait il de son mieux?
13. Finit il par en venir à bout?
14. A quel prix en vient il à bout?

174. Translation

— If you would follow this crowd in its mad course, you would at first be somewhat out of breath, but after walking [for] a quarter of [an] hour, you would finally

experience[1] a certain feeling, a kind of excitement. You would be prompted by the ambition of leaving behind the tourists of both sexes among whom you (would) have slipped slyly, but you would manage to do it only after strenuous efforts. You would have to take gigantic strides and . . .

— Look out,[2] stand back hastily along the railing lest[3] this column of tourists crush you. They pass at full speed as if they were pursued, and do not pay attention to anything. Wouldn't you believe that a great danger threatens them, and that they flee before a terrible enemy into whose hands they are afraid to fall?

— The ladies who accompany the tourists must take long strides in order not to be left behind. A little Parisian [woman] would never succeed in walking at this same pace [for a] long time. I fear she would soon be all out of breath and overcome with fatigue.

— I think that in the long run[3] one would get accustomed to it without too much trouble. But what's the use of crossing halls and galleries, of climbing and descending staircases at a breakneck[4] speed, and of taking part in a rapid race along the railings without looking at anything at all? These travelers do not derive any profit[5] from their visit. They pass resolutely, with the velocity of a meteor, before the most wonderful artistic riches, statues of gods, pictures, drawings, historical monuments, special museums, jewels, and so forth, without even casting a single glance at them.[6] It is absolutely a foot race, a steeple chase. They rush forward as if they were fleeing and were in fear of falling into the hands of an enemy.

Moreover, if you should twice accompany the same guide, you would see immediately that he proceeds with the greatest method, following always the same itinerary, stopping always at the same places, and that the speeches which

he delivers to his hearers never vary. As soon as the signal of the departure resounded, you would dart forward headlong, but I doubt whether[7] you would succeed in following your new comrades [for a] long time even if you tried your very best not to be left behind, and if you should manage to walk at the same pace as they [do] during the whole expedition, it would only be with a great deal of trouble and after strenuous efforts.

[1] Say *end by experiencing*. . .
[2] Attention! *or* Gare!
[3] See 87.
[4] See 33.
[5] See 129.
[6] there.
[7] that.

EXERCISE XXX

175. Grammar Review

Different ways of expressing an absolute superlative, ——. Use of the subjunctive after certain conjunctions, ——; after the expressions: *il s'en faut de beaucoup, peu s'en faut, plaise à Dieu, à Dieu ne plaise*, etc., ——. Place of French prepositions having a relative pronoun for object, ——. Translation of *into* by *en* after verbs meaning *to transform*, ——. Agreement of verbs having several subjects in the singular connected by *comme, ainsi que*, etc. (see N. R. 30), ——. Gender of *amour*, ——. Translation of *donc* following a verb in the imperative, ——. Translations of *its* and *their*, ——; of *it is*, ——; of *whose, of whom, of which*, ——; of *such*, ——.

176. An infinitive depending on the following verbs and expressions is preceded by: —

no preposition	*de*	*à*
penser	avoir à cœur	réussir
daigner	être en passe	
laisser	venir à bout	
pouvoir	venir (to have just)	
venir (to come)	dire	
avoir beau	manquer	
devoir	essayer	
	s'efforcer	
	avoir le droit	

177. Le Sommeil d'Endymion

Je me félicite de mon succès et je pense être en fort belle passe de me transformer en touriste hors ligne. Malheureusement je suis tout en nage et hors d'haleine. Cependant nous atteignons les galeries de l'École française. Là, notre guide daigne nous laisser souffler: nous sommes rendus. Il a, d'ailleurs, dans cette salle un tableau de prédilection et ses goûts sont on ne peut plus classiques, car c'est le Sommeil d'Endymion par le peintre Girodet. Nous sommes tous suspendus à ses lèvres.

"C'est Endymion, nous dit il, couché sur une peau de tigre, à l'ombre d'un platane. L'Amour, sous les traits de Zéphire, écarte le feuillage de l'arbre afin que les rayons de la lune puissent venir se jouer sur la poitrine du jeune chasseur. A ses pieds dort son chien; à ses côtés gît son arc ainsi que son carquois. Voyez, voyez surtout l'effet de lune."

178. Transposition

1. In the first paragraph, replace *je* and *nous*.
   - *a*. By vous.
   - *b*. By elles.
2. Replace the present tense
   - *a*. By the imperfect in the second person plural whenever possible.
   - *b*. By the future in the third person plural.
   - *c*. By the conditional in the first person plural.

179. Questions

1. De quoi vous félicitez vous?
2. Que pensez vous être en fort belle passe de devenir?
3. Malheureusement dans quel état êtes vous?
4. Cependant, qu'est ce que vous atteignez?
5. Là, qu'est ce que le guide daigne faire?
6. En êtes vous contents et pourquoi?

7. Qu'est ce que le guide a dans cette salle ?
8. Quelle espèce de goûts a-t-il ?
9. Quel est son tableau de prédilection ?
10. Que font les touristes pendant que le guide parle ?
11. Où Endymion est il couché ?
12. Sous les traits de quel autre dieu l'Amour se cache-t-il ?
13. Que fait il et dans quel but ?
14. Quel animal dort aux pieds du chasseur ?
15. Qu'est ce qui gît à ses côtés ?
16. Qu'est ce qui est on ne peut plus admirable ?

180. Translation

— However, if you outrun your comrades, you will have the right[1] to congratulate yourself on your success. Unfortunately I fear you would manage to do it only after a strenuous effort and you would be panting and all perspiring. I also believe the ambition of imitating the other tourists is seizing you. You are in a very fair way to succeed in doing it. Do not advance with such long strides. I cannot walk at the same pace as you [do].

— Are you already exhausted ?

— I am near[2] being so.[3]

— Well, I am afraid you can never turn into a first-class tourist.

— Heaven forbid[4] that I should ever be seized by that ambition. But, do tell me,[5] where are we now ?

— We have just reached the galleries in which are hung the masterpieces of the famous painters of the French school. Here is an upholstered bench. Take [a] seat on it[6] at my side. I see that you are exhausted, and will condescend to let you breathe one instant. From this bench, you may admire at ease the various pictures that are before your eyes.

— I think that it is in this hall that the favorite picture of a friend of mine[7] is hung. He told me not to fail to look for it and to contemplate it. It is the work of a celebrated French painter whose name I have absolutely forgotten. I have also forgotten its title[8]: it is a Greek[9] name. I vainly endeavor to remember it: I cannot find it; I must give it up.[10]

— Did he describe it to you? Try to remember the subject of the composition; I am drinking in your words.

— A young man is lying under a tree with his dog stretched at his feet on [the] left. The rays of the moon pass through the thick foliage, which is pushed aside by the hands of a young god, and produce a most admirable effect.

— Let us look for it together, in order that you may tell your friend that you have followed his advice and seen his favorite picture. My heart is set on discovering it. There it is.[11] It is the Sleep of Endymion by Girodet. It is a picture of the Classical School. The young man of whom you have just been speaking is on a tiger's skin. The hunter as well as his dog is sleeping. His quiver and his bow are lying at his side. Do you see them? The tree, under the shade of which he is stretched with his dog, is a plane tree, and the god whose hands push aside its foliage[12] is Zephyrus, in whose guise Cupid is hiding.

—As you were saying,[13] the moonlight effect is especially magnificent. See how its rays play on the hunter's lips and chest. When you see your friend, you must congratulate him on his good taste.

[1] See 15.
[2] See 141.
[3] le.
[4] A Dieu ne plaise.
[5] Tell me then (donc).
[6] there.
[7] one of my friends.
[8] the title (see 143, 1) of it.
[9] See 168, note 10.
[10] See 135.
[11] See 165.
[12] Render *the foliage of it.*
[13] Supply *it.*

EXERCISE XXXI

181. Grammar Review

Agreement and spelling (see N. R. 8) of compound nouns, ——. Use of the personal pronoun in French for emphasis, ——. Use of the definite article before titles and professions when followed by a proper noun, ——. Use of the subjunctive in relative clauses with negative antecedents, ——. Translations of *he is*, *she is*, *it is*, ——. Translation of *while*, *by*, *on*, *through*, *in*, preceding present participles by *en*, ——. Use of *de* before past participles modifying nouns, —— ; and after *rien* and *personne* modified by adjectives, ——. The verb is placed before the subject in parenthetical sentences after quoted speech, —— ; and often in subordinate sentences when the subject has modifiers, ——.

182. An infinitive depending on the following verbs and expressions is preceded by: —

no preposition	*de*	*à*
avoir beau	il est nécessaire	se mettre
falloir	forcer	commencer
	venir (to have just)	forcer
	s'agir	

183. Le Parquet

Et le cri du départ résonne à nos oreilles. Nous parvenons à la galerie des vases anciens. Mais au moment où nous sommes dans tout notre train, le guide s'arrête brusquement et se met à frapper le parquet avec sa canne. Et il se penche . . . et il regarde le parquet. Et nous nous penchons . . . et nous le regardons tous, le parquet. Mais nous avons beau écarquiller les yeux: au premier abord, il n'a rien d'extraordinaire, ce parquet. . . . C'est un parquet; mais bientôt tout s'explique. C'est là que sont établies les conduites d'eau du Louvre, et le guide nous fait une petite conférence sur les précautions prises pour garantir contre l'incendie les chefs d'œuvre amoncelés dans ces galeries.

Il donne un nouveau coup sur le parquet. "Regardez!" s'écrie-t-il, et du bout de sa canne, par la fenêtre ouverte, il nous montre le pont des Arts et de l'autre côté du fleuve la place de l'Institut.

— "C'est là," dit il, "que siège l'Académie fondée par le grand cardinal."

184. Transposition

Replace the present tense

a. By the conditional.
b. By the future.
c. By the imperfect.

185. Questions

1. Qu'est ce qui résonna aux oreilles des touristes?
2. Où parvinrent ils?
3. Au moment où ils étaient dans tout leur train, que fit le guide?
4. Que se mit il à frapper et avec quoi?
5. Que fit il?
6. Pourquoi se pencha-t-il?
7. Que firent les voyageurs?
8. Que regardèrent ils?
9. Qu'eurent ils beau écarquiller?
10. Ce parquet avait il quelque chose d'extraordinaire?
11. Quelle était la cause de ce brusque arrêt?
12. Sur quel sujet le guide fit il une petite conférence?
13. Alors que fit il?
14. Que cria-t-il?
15. Que montra-t-il aux touristes du bout de sa canne?
16. Quel renseignement leur donna-t-il?

186. Translation

— Let us slowly start again on our way. We are not obliged to see the whole Louvre in three-quarters of [an] hour.

Here is another caravan of tourists. Let us enter the gallery of the ancient vases before[1] they reach there. Look at them: the guide is at full tilt, and the wretched tourists are all out of breath. See, the cicerone has finally stopped: what is the matter with him?[2]

— The tourists of the fair[3] sex seem to be very grateful[4] to him for letting them breathe one instant. Look at all these strangers, they are completely exhausted and perspiring.

— What is that noise that rings in our ears?

— It is the guide, who has just made use of[5] his stick to strike the floor abruptly and to call the attention of his little troop.

— Why do they all lean forward, (while) opening their eyes wide open? They are drinking in his words.

— I lean in vain, I look in vain at the floor; I do not see anything to[6] explain this strenuous attention. It is a floor like any[7] other floor. Let us advance a little nearer and strain our ears, for guides generally speak with an extraordinary fluency of speech.

— Do you understand what he says in the little lecture he is giving them?

— This guide I understand (him). He is the first [one]. He explains to his hearers the precautions it has been necessary to take against fire in this building, which is said to be[8] the most spacious in the world. At the very first, when it was a question of transforming the old Louvre into [a] museum, and of gathering there the greatest ancient and modern masterpieces, the architects did their utmost to protect them from fire by placing water pipes under the floors of all the galleries, and the precautions which they have taken are most admirable.

— And they were right. Do you imagine what [a] disaster it would be for the world of arts if a fire[9] should

start[10] in one of these halls? It would surpass all the catastrophes which have assailed Paris.

— But the guide has uttered his sharp and imperious cry, which never varies, and a new rap with [11] [his] cane has resounded on the floor. What is he pointing out to his tourists with the end of his stick? Oh, I understand now. To avoid the trouble of crossing the Pont des Arts and of making (to) them visit the Palais de l'Institut situated on the left bank of the river, he will show it to them from here through the window which he has just opened. Listen to him: he has already begun to explain to them that it is there that the famous French Academy[12] holds its sessions which Cardinal Richelieu founded in 1635, under the reign of King Louis XIII. It is so much[13] time saved.[14]

[1] See 17, 3.
[2] what has he?
[3] beautiful.
[4] See 23, 11.
[5] See 27.
[6] which can (subjunctive).
[7] n'importe quel.
[8] which is, says one.
[9] the fire (feu, *m.*).
[10] take.
[11] of.
[12] Place the subject after the verb.
[13] as much.
[14] Supply *de* before it, and see 150, 7.

EXERCISE XXXII

187. Grammar Review

Agreement of verbs whose subject is a collective noun (see N. R. 31), ——; whose subjects are joined by *ni* (see N. R. 30), ——. Present participles and verbal adjectives, ——. Agreement of past participles, ——; especially of past participles of reflexive verbs, ——. Omission of *with* in descriptive phrases, ——. Use of the definite article instead of the possessive adjective, ——. Gender of *enfant*, ——. French antecedents must immediately precede their consequents, ——. Translation of *it is* by *il est* in expressing the time of day, ——. Various translations of *for*, ——. Use of the imperfect, the preterit, and the past indefinite, ——.

188. An infinitive depending on the following verbs and expressions is preceded by: —

no preposition	*de*	*à*
il y a de quoi	être en train	se mettre
vouloir	empêcher	suffire (personal)
paraître		venir (to happen
sembler		être prêt

189. Patatras !

Et en route ! Mais le guide regarde l'heure à sa montre : il presse encore le pas. Nous sommes en retard. Nous arrivons comme la foudre dans le salon carré français et notre brusque invasion donne lieu à une effroyable catastrophe.

Une très gentille blondinette, perchée sur un grand tabouret, est en train de copier le portrait de Pie VII par David sous la surveillance de sa mère, une grosse femme qui tricote assise sur une chaise. Une dame aux pas gigantesques heurte le chevalet sur lequel repose la copie de la blondinette. La pauvre enfant se penche en avant pour rattraper son tableau qui chancelle. Patatras ! Elle tombe, la palette et le pinceau à la main, entraînant avec elle le chevalet, la boîte à couleurs, Pie VII et le grand tabouret. La mère se met à jeter des cris déchirants : " Gabrielle ! Gabrielle ! " Par bonheur, il n'y a pas de quoi crier. Ni Gabrielle, ni le pape ne se sont fait mal, et la robe de la gentille blondinette n'a pas souffert.

Les spectateurs paraissent vivement s'intéresser à cet épisode dramatique. C'est un incident de voyage.

190. Transposition

Replace the various tenses

a. By the conditional.
b. By the future.
c. By the imperfect.

191. Questions

1. Pourquoi le guide pressa-t-il encore le pas ?
2. Où les touristes arrivèrent ils ?
3. A quoi leur brusque invasion donna-t-elle lieu ?
4. Qui était perché sur un grand tabouret ?
5. Qu'était elle en train de faire ?
6. Sous la surveillance de qui travaillait elle ?
7. A quoi s'occupait la mère de la blondinette ?
8. Qui vint à heurter le chevalet ?
9. Pourquoi la pauvre enfant se pencha-t-elle en avant ?
10. Qu'arriva-t-il ?
11. La mère, que se mit elle à faire ?
12. Y avait il de quoi crier ?
13. Quelqu'un s'était il fait mal ?
14. La robe de Gabrielle avait elle souffert dans la chute ?
15. Est ce que les spectateurs paraissaient être indifférents ?

192. Translation

A friend of ours[1] who is [a] painter told me that it is neither one hour, nor one day, nor even one week, that would suffice to visit the Louvre thoroughly, but a whole month.

The same friend one day related to me a most dramatic episode of which he was [a] witness while he was working in this palace. An immense caravan of strangers of both sexes was visiting the museum under the leadership of a guide. The latter,[2] having looked at his watch in order to know what time it was, and noticing that he was late, began to increase his pace. As the tourists were rushing with the quickness of a[3] thunderbolt into the salon carré français, where my friend was copying a picture, a frightful catastrophe took place.

The invasion was so sudden that a lady, who was taking gigantic strides in order not to be left behind by her comrades, happened to run against the stool on which a very nice light-haired girl[4] was perched, who seemed to be copying with the greatest attention the famous picture of (the) pope Pius VII, by the great painter David. The lady wished to prevent the child, who was tottering on her high stool [with] her[3] palette in[5] her[3] left hand and her[3] brush in[5] her[3] other [hand], from falling. Crash! The weight[6] of the pretty light-haired girl dragged down the lady, who had leaned too much forward, and both,[7] uttering heartrending cries, fell with a frightful noise and rolled on the floor with the high stool, the copy, the easel on which it rested, the brushes, the palette, and the box of paints. Tableau! What [a] fall! What [a] spectacle! There was enough to make any one[8] laugh immoderately[9] for five minutes.

To complete this misfortune,[10] they came near upsetting[11] two large women who, seated on chairs, were knitting and conversing together not far from there. One of them, under whose guardianship the blond girl worked from 10 o'clock A.M.[12] to 5 o'clock P.M.[13] every day, was her mother. She staggered one instant. Then she dashed forward, shouting at the top of her voice: "Gabrielle! my poor child! Where are you[14]? What has happened to you[15]? How did you fall? Did you hurt yourself? Who has thrown you down[11]? Who has hurt you?" Her aspect would have made the bravest man shudder.[16] What [a] hubbub!

Finally the poor lady, terrified,[9] got up, (while) making apologies.[9] But neither the light-haired girl nor the lady whose gigantic strides had brought about this catastrophe had hurt themselves. Fortunately also there was no panic, and neither the copy, nor the easel, nor the stool,

nor the palette, nor the box of colors, nor the dress of the lady, nor especially the pretty dress of (the) poor Gabrielle had fared badly. All is well that ends well. It was only an incident of the trip, which seemed, however, to interest greatly the tourists of both sexes.

[1] One of our friends.
[2] This [one].
[3] Replace by *the*.
[4] Place the antecedent immediately before *who*.
[5] at.
[6] See 15.
[7] all the two *or* all two.
[8] n'importe qui.
[9] See 57.
[10] See 117.
[11] See 135.
[12] of the morning.
[13] of the evening.
[14] Replace by *thou*.
[15] Replace by *thee*.
[16] See 111.

EXERCISE XXXIII

193. Grammar Review

Translations of *only*, ——. Preposition *par* required before the following infinitive only by *finir* and *commencer*, ——. Use of the past future to express probability, ——. Translation of *than* before numbers, ——. Use of the reflexive form instead of the English passive voice, ——. Use of adjectives instead of adverbs, ——.

194. An infinitive depending on the following verbs and expressions is preceded by: —

no preposition	*de*	*à*
aller	se hâter	se mettre
venir (to come)	essayer	se prendre
aimer	s'efforcer	s'occuper
paraître	aimer	suffire (personal)
sembler	avoir vite fait	aimer
avoir beau	valoir la peine	réussir

195. Par Géricault!

Une jeune fille s'occupait à prendre des notes sur son calepin. . . . Ce retard mettait le guide au désespoir. Il était allé se planter devant le Radeau de la Méduse et,

pour rassembler son troupeau dispersé, il s'était pris à crier à tue tête: "Le Radeau de la Méduse par Géricault!" Et sa voix montait, montait toujours: "Le Radeau de la Méduse par Géricault! . . . par Géricault!! . . . par Géricault!!!". . . Et ce "par Géricault! par Géricault!" était répercuté à l'infini par les échos de la salle. . . . Tout à fait le cri du coq au lever du jour.

L'ordre finit par se rétablir et la petite armée vint se replacer, docile et obéissante, sous le commandement de son chef qui lui adressa, à propos du tableau de Géricault, une courte harangue; elle se termina par ces mots: —

— Ce tableau n'a été payé que six mille francs.

— Seulement six mille francs! Un si grand tableau! s'écria un voyageur. Et rapidement avec une dextérité de commis de magasin, aunant du calicot, il se mit à mesurer avec son parapluie la longueur du tableau de Géricault.

196. Transposition

Replace all the past tenses (except *a été payé*)

a. By the present.
b. By the conditional.
c. By the future.
d. By the past indefinite.

197. Questions

1. A quoi s'occupe une des jeunes filles?
2. Quel effet ce retard produit il sur le guide?
3. Où va-t-il se planter?
4. Que se prend il à faire et pourquoi?
5. Par quoi ce cri est il répercuté?
6. A quoi ressemble-t-il?
7. Enfin qu'est ce qui finit par se rétablir?
8. Que fait la petite armée?
9. Qu'est ce que le guide lui adresse?
10. Par quels mots se termine sa harangue?

11. Un des voyageurs trouve-t-il cela cher ?
12. Que se met il à mesurer ?
13. De quoi se sert il ?
14. Le fait il avec dextérité ?

198. Translation

— Why does the guide shout thus at the top of his voice ? He seems to be in despair. What is the matter with him ?

— The least[1] incident suffices to scatter his flock. The tourists then hasten to open their notebooks and to take notes. Guides are in despair when similar incidents occur because they make them[2] lose (a) very precious time. In that case, they go [and] post themselves before some picture or other[3] and begin to shout the title of the composition.

— I understand that the least[1] delay must drive them to despair, since they have so little time to devote to every curious sight See, the poor guide is shouting in vain this time, his army does not seem to be very docile to-day. His tourists turn a deaf ear to his cries. He vainly tries to call their attention and to reëstablish discipline in his little body of troops Listen to his voice, which the echoes of the halls repeat infinitely. Does it not remind[4] you [of] the crowing of the rooster greeting the break of day ? It will keep on going up, up, up,[5] until[6] the flock is reunited and order completely restored.

— Before what picture has he stopped ? and what is he shouting at the top of his voice ?

— He is posted in front of a picture by Géricault, The Raft of the Medusa.

— Is it worth being looked at ? Is it famous ?

— Yes, it is[7] ; it was an event, a revolution in the history of art. The guide is doing his very best to bring his caravan together again. Finally[8] he will succeed in doing so, and the tourists to[9] the last will place themselves again under

his command. Docile and obedient, they will group around their leader and drink in his words, while he delivers a short address about the masterpiece before which they (will) stand.[10] Then the column will start again ; the guide will run forward and will keep on hastening, hastening[11] his step, for guides do not like to be late.

— With what is this stranger busying himself? One would think that he was[12] in the act of measuring calico in a store. He must be a salesman, for he makes use of his umbrella with (a) wonderful dexterity.

— Guides delivering an address before the work of Géricault generally end by saying : " This picture cost only six thousand francs." That is probably what this guide has done.[13]

— Look at the tourist who resembles a salesman. He was quickly through[14] measuring the picture : it has a little more than nine lengths of [an] umbrella. After a short calculation, he will exclaim, I suppose : " Only six thousand francs ! Well, each part[15] of this picture represented by the length of my umbrella cost 666 francs, 66 centimes. So little money for such a large picture ! I do not consider it expensive." His hearers will open astounded eyes, and will remember [for] the rest of their lives[16] the price and the length of the masterpiece of Géricault : only six thousand francs, and a little more than nine lengths of [an] umbrella !

[1] See **123**.
[2] Say *to them*.
[3] un . . . quelconque.
[4] See **21**.
[5] Render *will go up*, *will go up*, *will go up always*.
[6] See **12**, note 8.
[7] Supply *le*.
[8] Render by *he will end by*.
[9] jusqu'à.
[10] See **93**.
[11] Cf. note 5, above.
[12] Say *he is*.
[13] Omit *probably*, and use the past future in the relative clause.
[14] See **57**.
[15] partie (*f.*).
[16] Use the singular.

EXERCISE XXXIV

199. Grammar Review

Idiomatic use of *c'est . . . que*, ——. Use of the subjunctive after *sans que*, ——. Use of *aucun* as an adjective (see N. R. 25) and as a pronoun, ——. Gender of *personne*, ——. Plural of proper nouns (see N. R. 5 and 6), ——. Idiomatic use of *faire* which must be immediately followed by the infinitive depending on it, ——. Translation of *to* by *pour* whenever it depends not on a single word, adjective, noun, or verb, but on a whole sentence, ——.

200. An infinitive depending on the following verbs and expressions is preceded by : —

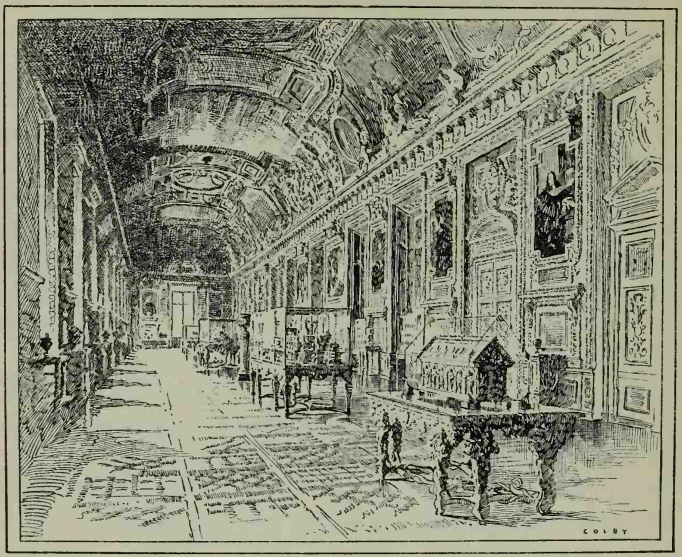
no preposition	*de*	*à*
aller	s'agir	se préparer
faire	avoir le temps	suffire (personal)
	donner le temps	réussir
	être en train	parvenir
	manquer	

201. La galerie d'Apollon et le salon carré

Le guide, voyant que la discipline règne de nouveau dans les rangs, se remet en route. Et nous volons sur ses traces. Ce n'est plus marcher que nous faisons, c'est courir. Il s'agit de réparer le temps perdu. Nous ne faisons qu'une bouchée de la galerie d'Apollon dévorée sans qu'aucun de nous ait le temps de lever la tête pour regarder le plafond de Delacroix. Et brusquement, en colonne serrée, nous débouchons dans le salon carré . . .

Notre seule apparition sème le désordre et l'épouvante parmi les quinze ou vingt personnes qui sont en train d'abattre à tour de bras des Léonard de Vinci, des Corrège et des Raphaël. Elles sautent en bas de leurs tabourets et, se couvrant de leurs palettes en guise de

boucliers, elles se préparent à défendre contre cette avalanche l'équilibre de ces chevalets où reposent tant de futurs chefs d'œuvre.



La Galerie d'Apollon

202. Transposition

Replace the present tense

a. By the imperfect.
b. By the preterit or past definite. (Put the verb *régner* in the imperfect and use the same tense in relative clauses.)
c. By the future. (Keep the verb *régner* in the present tense.)
d. By the conditional. (See directions for *c*.)

203. Questions

1. Qu'est ce que le guide voit?
2. Le suivez vous à pas comptés?
3. De quoi s'agit il?

4. Vous arrêtez vous dans la galerie d'Apollon ?
5. Y regardez vous le plafond de Delacroix ?
6. Dans quelle salle débouchez vous ?
7. Qu'est ce que votre seule apparition y sème ?
8. Qu'est ce que ces quinze ou vingt personnes y font ?
9. En bas de quoi sautent elles ?
10. De quoi se couvrent elles ?
11. Que se préparent elles à défendre ?

204. Translation

— Here we are in the gallery of Apollo ; it is 184 feet in[1] length and is certainly the most magnificent hall in the Louvre. It owes[2] its name to a large picture by Delacroix, which adorns the middle of the ceiling and represents Apollo. Look up and admire it, for generally persons visiting this museum under the leadership of a guide do not see it at all. When caravans reach this hall, they are often late ; that is why guides do not call the attention of the tourists to[3] this beautiful ceiling or do not give them even the time to look at it.

— Why do you open this window ?

— I open it in order that you may enjoy[4] the fine view of the Seine one has from this balcony. Is it not fairylike ?

But let us now go into the salon carré : in this hall are placed the masterpieces of all the schools represented in the palace. The gallery is perfectly decorated[5] and is a fitting casket for[6] the marvels which it contains. You may contemplate there the most celebrated pictures [by] Correggio,[7] Raphael, Leonardo da Vinci, Murillo, Rembrandt, and many others. It is crowded with[8] the easels of future great painters who, while waiting for glory, are

copying masterpieces with all their might from morning to night.

It is especially among the persons who are in the act of copying there that the appearance of a caravan of tourists does not fail to spread consternation. The mere distant crash of the avalanche suffices to cause all the painters to jump from the high stools where they are perched. When the column issues in disorder from the gallery of Apollo to invade the salon carré, it will find itself opposite a real army which is resolutely waiting for it. Each painter strategically placing himself before the future masterpiece which is resting on his easel, to protect it from this invasion, to defend its[9] equilibrium against the long strides of visitors of both sexes, will cover himself with his palette by way of [a] shield and will make use of his brush, his umbrella, or his cane by way of [a] lance.[10]

For the discipline which reigned at the beginning of the expedition in the ranks of the tourists has changed[11] into[12] disorder. The guide proceeds with long strides: he does not walk, he does not run, he flies, he annihilates space[13]: he is in despair, for he is late. His little body of troops no longer marches in close column, but has changed[11] into[12] [a] flock. His tourists, all panting, follow hurriedly in his steps. It is not a question of admiring these halls in which rest the masterpieces of such great painters. They have lost time at the beginning: now, they must make up for it by[12] making only a mouthful of the most admirable galleries. They will rush into them[14] abruptly, they will cross them without the guide stopping[15] before a single picture. What [a] pity! On the way, he will cry out as loud as he can the most celebrated names in the history of fine arts, but nobody will have the time to look up to admire a single

[one] of the marvels due to the brush of the greatest painters.

[1] Replace by *it has 184 feet of.*
[2] devoir.
[3] Replace by *on.*
[4] See 81.
[5] décorer.
[6] Render *a casket* (see 93) *worthy* (*digne*) *of* . . .
[7] Supply *des* before every proper noun.
[8] encombrer de.
[9] Say *the* . . . *of it.*
[10] lance (*f.*).
[11] Use the reflexive form.
[12] en.
[13] dévorer l'espace (*m.*).
[14] there.
[15] Use the subjunctive.

EXERCISE XXXV

205. Grammar Review

Plural of proper nouns (see N. R. 6), ——. Use of the definite article instead of possessive adjectives in descriptive phrases, ——. Use of the definite article before titles and professions when followed by a proper noun, ——. Omission of the definite and indefinite articles in French, ——. Mood and tenses required by French prepositions, ——. Various translations of *in*, ——.

206. An infinitive depending on the following verbs and expressions is preceded by: —

no preposition		*de*	*à*
pouvoir	sembler	venir (to have just)	se mettre
devoir	faire	essayer	commencer
aller		s'efforcer	réussir

207. Charles Premier!

Nous nous engloutissons d'un seul coup dans la salle Duchâtel.

— L'Œdipe de Ingres! La Source du même!

Le guide ne jette que ces deux cris, comme un conducteur d'omnibus qui annonce à ses voyageurs: "Les Halles Centrales! la rue Montorgueil!" Alors il fait volte face

et, tête basse, jouant furieusement des coudes, il s'ouvre un passage au milieu de nous.

Nous retournons sur nos pas et nous nous élançons de nouveau à la queue leu leu dans le salon carré où nous brûlons les Rembrandt, les Raphaël, les Titien, les Véronèse, les Metzu, les Murillo, etc.

Mais tout à coup un grand cri s'élève, jeté en chœur par tous les touristes: "Charles Premier! Charles Premier!"

Si le guide a espéré qu'ils ne reconnaîtraient pas le roi d'Angleterre, l'événement lui prouve qu'il a compté sans son hôte. Car tous, le nez en l'air, se perdent dans la contemplation du tableau du peintre flamand, Van Dyck. Emporté par son propre élan, le guide est seul à dix mètres de là. Il se retourne, se voit abandonné et s'arrête. Mais il n'est pas pris au dépourvu. En un clin d'œil il se rend compte qu'il ne peut s'en tirer sans un petit boniment, rebrousse chemin et d'un ton exaspéré prononce une courte harangue sur ce portrait, œuvre de l'élève favori de Rubens.

208. Transposition

Replace the present tense

a. By the future. (Do not alter the clauses: *qui annonce . . .* and *s'il a espéré . . .*)

b. By the imperfect. (Do not alter: *qui annonce . . .*)

c. By the conditional. (Use the imperfect after *si*.)

d. By the preterit or past definite. (Use the imperfect wherever the text requires it.)

209. Questions

1. Où les touristes s'engloutirent ils?
2. Quels cris le guide jeta-t-il?
3. A qui ressemblait il?
4. Alors que fit il?
5. Comment s'ouvrit il un passage au milieu de ses touristes?

6. Que firent ceux ci?
7. Dans quelle galerie s'élancèrent ils de nouveau?
8. Qu'est ce qu'ils y brûlèrent?
9. Tout à coup quel cri poussèrent ils?
10. Qu'est ce que leur guide avait espéré?
11. Qu'est ce que l'événement lui prouva?
12. Devant le tableau de quel peintre les touristes s'étaient ils arrêtés?
13. Où était le guide?
14. Que vit il quand il se retourna?
15. Fut il pris au dépourvu?
16. En un clin d'œil, de quoi se rendit il compte?
17. Se remit il en route?
18. Que prononça-t-il et de quel ton?

210. Translation

— Where do all these tourists come from?

— They are leaving the hall Duchâtel. Guides always take their caravans there to show them two masterpieces by Ingres.

— How can about a hundred persons disappear at once there? This hall is so small that they must be packed close together like sardines.[1]

— You are right. Visitors who happen to be[2] in this hall at the moment when[3] one of those flocks rushes into it are terrified and hope it will not be too narrow for such an invasion.[4] The tourists begin to group themselves around their cicerone in order not to lose one single word of what he is going to say, but he does not leave them the time.[5] It is a question of hurrying, for they are late. After shouting to them: "The Spring by Ingres! The Sphinx[6] by the same!" the guide, followed by the tourists who are in the center of the hall, will turn about and will cry out: "Let us go back," and will dash through the crowd which

has just entered. They will try to force their way into these close ranks and will succeed in doing so only after furious elbowing. Finally the last comers [7] will understand. They will also turn about and rush again into the salon carré.

One day I went along with a similar invading column. After visiting the hall Duchâtel, the guide made us retrace our steps and we followed him as fast as we could. We were exhausted and were walking one behind the other without casting a single glance at [8] the beautiful pictures before which we were defiling headlong. That guide, shouting only names of painters and subjects of composition, made me think of inexperienced conductors who announce at the top of their voices the names of the streets and squares where the omnibus is going to stop: Place de l'Opéra! Porte Saint Denis! Porte Saint Martin! Place de la République! Place de la Bastille!

Without stopping, he passed by the most celebrated masterpieces [of] Raphael,[9] Leonardo da Vinci, Murillo, Metzu, Titian, Correggio, Rembrandt, Veronese, etc.

Nothing seemed to be able to check [10] his speed; he was advancing alone ten yards ahead of the column as [if] carried away by a whirlwind, when suddenly all the people stopped and looking up cried out in chorus: "Charles [the] First! Charles [the] First!"

On hearing this interjection, the guide turned around abruptly. He hesitated a moment [in an] enraged [mood]. But seeing that all his tourists had abandoned him and had fallen into ecstasy before the portrait of Charles [the] First by Van Dyck, he realized at a glance that he had been reckoning without his host, that they had recognized the king of England, and that he would not get through without delivering to them a short speech.

This incident proved to me that no event can take a

guide unawares. Without losing his wits,[11] ours retraced his steps, and looking up, he pronounced the following words in an angry tone and with a startling fluency of speech : —

" Portrait of Charles [the] First, king of England, by Van Dyck, [a] Flemish painter and [a] favorite pupil of Rubens. Van Dyck resided [a] very long time in England and was knighted [12] by King Charles. He made of him this picture, the composition of which reminds [13] [one of] that of Velasquez and [for] which Madame du Barry, [the] famous favorite of King Louis XV., paid twenty-four thousand francs."

[1] See 165.
[2] find themselves.
[3] where.
[4] See 117.
[5] Supply *of it*.
[6] The full title is : Œdipe expliquant l'énigme du Sphinx.
[7] See 57.
[8] Replace it by *on*.
[9] Supply *les* before every proper noun.
[10] to stop.
[11] See 119, 6.
[12] être créé chevalier.
[13] See 21.

EXERCISE XXXVI

211. Grammar Review

Use of the reflexive voice in French for the English passive voice, ——. Replacing of the English participles by the infinitive in French after verbs meaning *to feel*, *to hear*, and *to see*, ——. Spelling of compound verbs (see N. R. 27), ——. Place of *rien* and *tout*, and of adverbs used with compound tenses and with infinitives, ——. Use of *y* and *là*, ——. Place of the antecedent in French, ——. Inversion in principal and subordinate clauses, ——. Use of *ensuite*, *puis*, and *alors*, ——. Use of the definite article instead of possessive adjectives, ——. Agreement of past participles conjugated with *to have* and followed by an infinitive (see N. R. 37). The past participle *fait* followed by an infinitive, never agrees, ——. Spelling (see N. R. 8) and agreement of compound nouns, ——.

212. An infinitive depending on the following verbs and expressions is preceded by : —

no preposition		*de*	*à*
regarder	pouvoir	continuer	continuer
sembler	entendre	avoir le temps	
s'imaginer	voir	de crainte	
aller		avoir envie	

213. Toujours plus vite

Puis nous nous ruons hors du salon carré et devant nous s'étale à perte de vue la Grande Galerie qui ne peut mieux se comparer qu'à un véritable champ de course, qu'à une piste merveilleuse, toute droite, sans le moindre accident de terrain. Alors c'est du vertige! Une sorte d'émulation s'empare de nous. Nous dévorons l'espace à qui mieux mieux: c'est à qui atteindra le premier l'autre bout de la salle. Toujours plus vite! De temps en temps le guide tourne la tête et hurle en passant les noms des peintres: Rubens! Salvator Rosa! Van der Meulen!

Parvenus à l'extrémité de la galerie, nous tournons à gauche. Encore des salles, encore des collections, encore des noms de peintres vociférés par le guide! Puis des escaliers! Nous nous y engouffrons et nous dégringolons. Enfin une porte s'entrouvre: un courant d'air qui nous fouette le visage et un flot de lumière qui nous éblouit, nous annoncent que notre excursion touche à sa fin. Quatre grands chars à bancs sont là, attendant les étrangers. Ils y grimpent, ils s'y entassent. Je les regarde monter. . . . Je les regarde partir. . . . Il est temps. . . . Je n'en puis plus. . . .

214. Transposition

Replace the present

a. By the imperfect, and *nous* and *je* by *vous*. (Put the verb *atteindre* in the conditional.)

b. By the future, *nous* by *ils* and *je* by *elle*.

c. By the conditional.

215. Questions

1. Ensuite, hors de quelle salle vous êtes vous rués ?
2. Qu'est ce qui s'étalait à perte de vue ?
3. A quoi peut on la comparer ?
4. Alors, qu'est ce qui s'est emparé de vous ?
5. Comment avez vous dévoré l'espace ?
6. Quel était le but de cette course ?
7. Quelle semblait être la devise du guide ?
8. De temps à autre, qu'est ce qu'il a fait ?
9. Qu'a-t-il hurlé en passant ?
10. Parvenus au bout de la salle, de quel côté avez vous tourné ?
11. Qu'est ce que le guide a continué à faire ?
12. Quels noms de peintres avez vous entendu vociférer ?
13. Quelle personne avez vous entendue vociférer ?
14. Qu'avez vous traversé et qu'est ce que vous y avez encore vu ?
15. Puis, où êtes vous arrivés ?
16. Vous y êtes vous engouffrés ?
17. Avez vous lentement descendu les escaliers ?
18. Qu'est ce qui s'est entrouvert ?
19. Qu'est ce qui vous a fouetté le visage ?
20. Qu'est ce qui vous a éblouis ?
21. Qu'est ce que cela vous a annoncé ?
22. Qu'est ce qui attendait la caravane au bas de l'escalier ?
23. Les touristes, les avez vous vus s'entasser dans les chars à bancs ?
24. Les avez vous regardés partir ?
25. Les chevaux, les avez vous vu fouetter ?
26. Les cochers, les avez vous vus fouetter les chevaux ?
27. Pourquoi était il temps que les touristes s'en allassent ?

216. Translation

His short speech delivered, our guide started[1] on his way again, and from the salon carré he rushed[1] into the Great Gallery, which is about[2] 900 feet long[3] and 42 feet wide.[4] It is divided into sections[5] by beautiful arcades, and the last [one] is devoted to a precious collection of many of the works of the great Flemish painter Rubens. The others contain numerous pictures of the Italian,[6] Spanish,[7] German,[8] Flemish, and Dutch[9] schools, and also of the French schools of the fourteenth, fifteenth, and sixteenth centuries.[10]

But the tourists had[1] no time to turn their heads to [the] right or to [the] left. On the long track, which extended before them as far as the eye could see, they took[1] part in a real race. "Faster, always faster, still faster," was the motto of our guide. The visitors seemed to imagine that they were horses running at full speed on a race course, all straight, and absolutely even. They were a[11] prey to a kind of frenzy. The ambition of outrunning their companions had seized them all. Their emulation increased[12] at every step, at every stride. We seemed to be pursuing one another.

The other visitors stood[1] back along the railings for fear of being crushed, and watched[1] us passing; I saw[1] them laughing at[13] us from time to time, and heard[1] them comparing us some[14] to a whirlwind, some[14] to an avalanche, some[14] to a storm, some[14] to a torrent. And they were right. For guide and tourists were passing by the most marvelous works of the foreign schools without stopping. They were not walking, they were running; they were not running, they were flying; and they were flying in eager rivalry. They were vying with each other to see[15] who would leave the others behind; they were

vying with each other to see[15] who would walk as fast as the guide; they were vying with each other to see[15] who would arrive (the) first at the end of the track.

The guide annihilated[1] space. He did not shout[1] the names of the painters of the various schools, he bawled[1] them; he did not bawl[1] them, he howled[1] them. He looked like a conductor announcing as loud as he can the streets and the squares where his omnibus passes. Raphael, Rubens, Titian, Salvator Rosa, Rembrandt, Guido, Holbein, Jean Cousin, Murillo, Van der Meulen, Velasquez, the two Teniers, Veronese, Van Dyck! How many celebrated painters! How many famous names I heard[1] bawled! What [a] Babel of Italian, Dutch, Spanish, German, French, and Flemish names! They were defiling one behind the other, carried away in a fantastic steeple chase. The Great Gallery was transformed into a race course of the greatest artistic glories in the world.

Without having stopped once in this gallery, which alone[16] is worth the trouble of taking the journey to[13] Paris, without having looked at one of these masterpieces, the tourists, out of breath, reached[1] the end of the track. They turned[1] to [the] left, and disappeared in other halls in which the guide continued[1] to howl names of other painters. Finally we arrived[1] at a large staircase. The guide tumbled[1] down four steps at a time, and we tumbled[1] down after him four steps at a time as if we had been pursued. The head of the column reached[1] the bottom of the stairs and the guide half opened[1] the door. Our mad course was drawing near its end. It was time, high[17] time, for I was entirely exhausted. How glad the tourists were[18] when a draught blew[1] hard in the staircase and struck[1] their faces! When I reached[1] the door, my eyes were[1] dazzled by the flood of light.

My companions and I marched[1] out of the Louvre, and

I heard[1] them emitting deep sighs of relief. They seemed to be pleased that the excursion was over. I watched[1] them climbing into the wagonettes which were awaiting them at the door. I watched[1] them packing themselves on the numerous seats of the carriages. The horses were ready: I saw[1] them whipped, I watched[1] them starting, and I heard[1] them running at full speed. The guide had not abandoned his tourists, and I saw[1] them carried away toward other museums, I suppose, where they were (going) to spread consternation and disorder. I did not feel[1] the least desire to accompany them there. I was all out of breath and all perspiring.

Those poor tourists had seen nothing; the guide had made them pass so fast through the galleries that they had not been able to realize the beauty of the numerous marvels displayed in this immense palace. I looked[1] at my watch; it had taken[19] us sixty-five minutes to visit it. It would take a month to see everything thoroughly.

[1] Use the past indefinite.
[2] environ.
[3] Render *long of 900* . . .
[4] large de . . .
[5] diviser en sections.
[6] italien, -ne.
[7] espagnol, -e.
[8] allemand, -e.
[9] hollandais, -e.
[10] siècle (*m.*).
[11] en.
[12] s'accroître.
[13] of.
[14] qui.
[15] Render *it was to.*
[16] à elle seule.
[17] great.
[18] How (Que) the . . . have been glad.
[19] See 27.

PART II

EXERCISE XXXVII

The Parisian Street Arab

Dear Friend:

. . . . . .

You will find inclosed [1] herewith a few paragraphs taken from one of the most celebrated novels of the nineteenth century. They describe, better than my pen can [2] do it, the Parisian Street Arab.

"Paris has a child, and the forest has a bird; the bird is called the sparrow; the child is called the *gamin*. . . . This little being is joyful. He does not eat every day, and he goes to the show, if he sees fit,[3] every evening. He has no shirt on his [4] back, no shoes on [5] his [4] feet, no roof over his [4] head; he is like the flies in [6] the sky, which have none of these things.[7] He is [8] from seven to thirteen years [old], lives in troops,[9] tramps the streets, sleeps in the open air [10], wears an old pair of trousers of his father which reach lower than his [11] heels, an old hat which falls lower than his [11] ears, a single suspender of yellow listing, runs [about], watches, searches, kills time, colors pipes, swears

(*Words placed between square brackets are to be omitted and those between round brackets are to be supplied in the French translation.*)

[1] See N. R. 17.
[2] See N. R. 38. *b.*
[3] See *see.*
[4] Use the definite article.
[5] at *or* to.
[6] of.
[7] Say *nothing of all that.*
[8] Replace by *has.*
[9] See *live.*
[10] See *sleep.*
[11] Say *which descends to him lower than the* . . .

like a trooper, hangs about the wine [12] shops, is acquainted with thieves, rattles off slang, sings songs, and has nothing bad in his [4] heart. This is because [13] he has in his [4] soul a pearl, innocence; and pearls do not dissolve in the mire. So long as a [4] man is [a] child, God wills that he [shall] be innocent. If one asked the great city: 'What is that?' she would answer: 'It is my bantling.'

"The gamin of Paris is the dwarf of the giantess. Let us not exaggerate at all: this cherub of the gutter has sometimes a shirt, but then he has only one; he has sometimes shoes, but then they have no soles at all; he has sometimes a lodging [place], and he loves it, for he finds there his mother; but he prefers the street because he finds there liberty. He has sports of his own,[14] tricks of his own,[15] of which his [4] hatred of the commoners is [16] the basis; [he has] metaphors of his own [15]; to be dead,[17] (that) is called 'eating [17] dandelions by the root'; occupations of his own,[15]—[such as] running [17] for hacks, letting [17] down carriage [18] steps, sweeping [17] the crossings [19] in heavy rains, which [20] he calls 'building [17] bridges of arts,' crying [17] the speeches delivered by the authorities on behalf of the French nation, and digging [17] out the streaks between [6] the flags [of the pavement]; he has his own coin,[15] which consists of all the little bits of wrought copper that can be found [21] on the public thoroughfares. This curious coin, which takes the name of 'scraps,' has an unvarying and very well regulated circulation throughout this little Bohemia of children. . . .

[12] See *shop*.
[13] that (conj.).
[14] Say *his sports to him* (disjunctive pronoun).
[15] Cf. the preceding note.
[16] makes.
[17] Use the present of the infinitive without preposition.
[18] steps of the carriages.
[19] See *sweep*.
[20] that which.
[21] that one can find.

". . . About eight or nine years after these events, there was seen [22] on the Boulevard du Temple and in the neighborhood of the Château d'Eau a little boy from eleven to twelve years [of age], who would have realized with considerable [23] accuracy this ideal of the gamin previously sketched, if, with the laughter of his age, he had not had a [4] heart absolutely dark and empty. This child was indeed ridiculously [24] dressed in [6] a man's [25] pair of trousers, but he did not receive [26] them from his father, and in [6] a woman's [27] short jacket, but he had not got [26] it from his mother. Unknown people had clothed him with [6] rags out of charity. However, he had a father and a mother. But his father did not think of him, and his mother did not love him at all. He was one of those children, worthy of pity among all, who have [a] father and [a] mother and who are orphans. This child never felt [28] so well as [when] on [29] the street. The pavement was less hard for [5] him than the heart of his mother. His parents had thrown him out into (the) life with [6] a kick. He had simply taken (his) flight.

" He was a boisterous, pallid, nimble, wide-awake, roguish boy, with [5] a [4] vivacious and sickly appearance. He would go,[30] come,[30] play,[30] scrape [30] the gutters, steal [30] a little, but, like cats and sparrows, [he would do it] gayly, would laugh [30] when people [31] called him 'imp,' get [30] angry [32] when they [31] called him 'ragamuffin.' He had no shelter, no bread, no fire, no love; but he was light-hearted because he was free. . . . However, abandoned [33] as was this lad,

[22] One noticed (imperfect).
[23] See *accuracy*.
[24] See *dress*.
[25] of [a] man.
[26] Use the imperfect of *tenir*.
[27] of [a] woman.
[28] Use the reflexive form.
[29] in.
[30] Use the imperfect indicative.
[31] Translate by *on*.
[32] See *get*.
[33] See *as*.

it happened sometimes, every two or three [34] months, that he would say [30]: 'Well, I am going to see mamma.' Then he would leave [30] the boulevard, the Circus, the Porte Saint Martin, go [30] down to the quays, cross [30] the bridges, reach [30] the suburbs, get [30] to the Salpêtrière, and arrive [30] at the double number 50–52. . . .

"The most wretched among those who lived in the hovel were a family of four persons, the father, the mother, and two daughters already quite tall, all (the) four lodging [35] in the same garret [room].

"This family did not offer, at first sight, anything very peculiar but its extreme destitution. . . . It was the family of the joyful vagrant.

"He would arrive [30] there and he would find [30] there distress and, what [20] is sadder, no smile, a cold hearthstone, and cold hearts.[36] When he came in, they [31] would ask [30] him: 'Where do you [37] come from [38]?' He would answer [30]: 'From the street.' When he went away, they [31] would ask [30] him: 'Where are you [37] going [to]?' He would answer [30]: 'In the street.' His mother would say [30] to him: 'Why do you come here?' [39]

"This child lived in this absence of affection like these pale herbs that spring up in cellars. He did not suffer from this mode of existence,[40] and bore no ill will [41] to anybody. He did not exactly know how a father and a mother ought to be. Besides, his mother loved his sisters.

"We have forgotten to say that on the Boulevard du Temple they [31] called this child 'the little Gavroche.'"

If you have not remembered from the very beginning

[34] See *every*.
[35] Use the past participle.
[36] Render *the cold in the hearthstone and the cold in the hearts.*
[37] Replace by *thou*.
[38] Say *From where . . .*
[39] Say *What dost thou come* [*to*] *do here?*
[40] Say *from being thus.*
[41] See *bear*.

the title of the celebrated novel from which I have extracted the preceding passages, I am sure that the last word will have put you on the right track, Gavroche being the name of one of the characters of that immortal masterpiece of Victor Hugo, "Les Misérables," which you have certainly read.

Very sincerely yours.[42]

EXERCISE XXXVIII

[A] General Description of Paris

Dear Friend:

I have been [1] in Paris for [2] a fortnight, and I am now well enough [3] acquainted with her principal curiosities to try to give you a general description of them.

You will follow me in imagination in my excursions through Paris, now on foot, now in [a] cab, now on the top of an omnibus.

We shall wake about six o'clock in [4] the morning. We shall dress and go down. The streets of Paris are interesting to [5] study at any hour of the day and (of the) night. They have their daily, normal, and regular working, without distinction of wards, and their particular aspects, according to the quality or the profession of their inhabitants. Besides their prose, they have also their poetry, [a] poetry peculiar to the hour, the day, the season.

But at six o'clock in [4] the morning, they are deserted and silent. Paris is still asleep, and you cannot see anybody except the ragpickers, the street sweepers, and now and then a solitary policeman.

[42] Replace by *Accept the assurance of my sincere friendship.*
[1] Use the present of the indicative.
[2] Replace by *since.*
[3] Place it before *well.*
[4] Replace by *of.*
[5] à.

After a while, the doors of the small cafés, bakeries, groceries, and butcher shops begin to open, and men who have[6] just got up, and are still yawning, take down the shutters. Suddenly appear long files of clerks, salesmen, masons, painters, diggers, and pale young working girls. All these people, walking in a hurry,[7] scatter about to [the] right and to [the] left as soon as they reach a central point.

At seven o'clock janitors and servants open the Venetian[8] blinds and clean the sidewalk. Housekeepers, cooks, maids of private houses, come out and wait, while gossiping, till the countrywomen come [and] bring milk and eggs.

Hacks are forming a line[9] at their stands. Omnibuses and street cars begin to pass at full speed, loaded with[4] people who are going to their business. News stands are displaying the morning[10] papers, and the peddlers pushing before them their little carts announce their wares at the top[11] of their voices and by the most varied cries.

Let us go [and] cast a glance at[12] the Central Markets. Here is a cab which will take us there in a very short[13] time. You think that the streets of Paris are long, don't you[14]? I was told[15] that if they were added one to the other, they would form a street (of) 1000 kilometers or about 620 miles in[4] length; that is to say, longer by[4] 85 miles than the road from Paris to Marseilles.

We shall reach the Central Markets at the time of the greatest bustle. There one hears such a noise and sees such movement that he cannot[16] trust either his eyes or

[6] See *just.*
[7] See *walk.*
[8] See *blind.*
[9] See *form.*
[10] of the morning.
[11] See *voice.*
[12] Replace by *on.*
[13] See *time.*
[14] Say *is that not?*
[15] Render *I have heard say.*
[16] Translate *c'est à ne.*

his ears. One would think that it was[1] an annual fair. However, this same scene occurs every day.

How many things for sale and what [an] immense crowd! This great Paris eats a great deal. Remember that she contains more than[4] 2,500,000 inhabitants. There is no danger that they [will] starve[17] to-day. Don't you think they will have enough to satisfy their appetite, however great it may be[17]? I have never seen so many provisions of all kinds gathered together in a single spot. Do look.[18] Here are cabbages, lettuce, carrots, cauliflowers, green peas, asparagus, etc. There are heaps of them as high as houses. And rolls of butter by hundreds and thousands! This Paris must be a true Gargantua.

But whence do all these provisions come? you[19] will ask me. They are sent to Paris from all points of France: the capital has seven railroad stations; it has also the navigation of the Seine, in which all French canals end. Moreover, many peasants of the vicinity of Paris are busy night and day raising vegetables and flowers, and bring them every morning to the city on their carts.

See, look for instance at this display of vegetables: they are artichokes; they have crossed the sea. Do you believe that there grows[17] a single [one] (of them) at this time of the year in the country districts around Paris? No, I fear it is[17] yet too cold. Well, Algiers, where it is warm, sends hers to the Parisians, who are willing to pay a very good price [for] them. These mountains of butter, these baskets of eggs, come from Normandy and Brittany, and these cheeses are sent from Auvergne, the Jura, and the Mont d'Or.

Each pavilion of the Central Markets has its specialty,

[17] Use the subjunctive.

[18] Regardez donc.

[19] Place the subject after the verb.

and everything is submitted to the most strict inspection. Meat, fowl, game, fish, fruit, are sold [20] there at wholesale and retail. The sale in bulk is made [20] at (the) auction; but do not attempt to understand the working of the bids: you would listen in vain; you would lose your time, for the awarding of lots is done [20] in [4] so expeditious a way.[21]

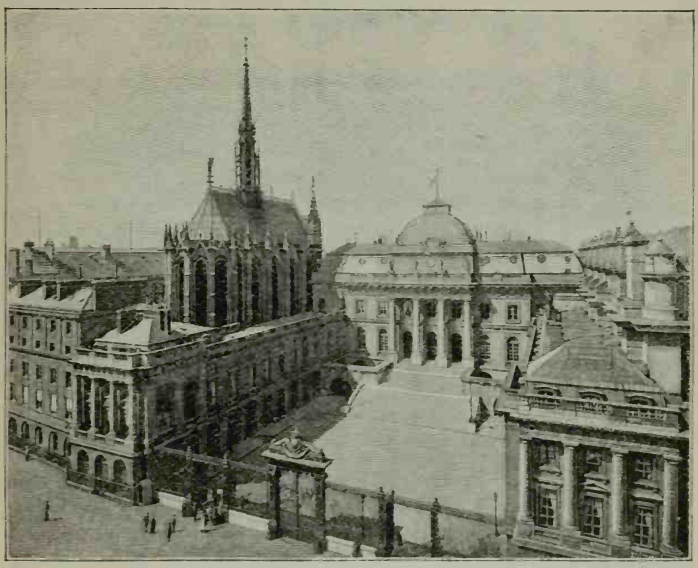
Let us step again into [the] carriage, and I shall ask the coachman to drive us to the Court [22] House. We must cross one of the branches of the river over the Pont au Change to reach the island de la Cité, [the] cradle of Paris. This island is shaped like a large ship with her stern to the east and her bow to the west, sunk in the mud and aground in the stream about the middle of the river. Many see in the shape of the island the origin of the ship which emblazons the old escutcheon of the city of Paris.

The Palais de Justice, built on the site of the former official residence of the kings of France, includes the palace itself, the Holy Chapel, the Conciergerie, and the Hall des Pas Perdus. On [4] the side of the river, it presents a gloomy façade with its four high towers. The main entrance is on the Boulevard. We shall enter (into) a vast courtyard at the bottom of which is seen [23] a broad stairway. We must visit the Salle des Pas Perdus which serves as [an] anteroom to the courts of the palace. It is [24] 235 feet (of) long by [12] 88 feet (of) wide. When the courts sit, it is generally crowded with [4] lawyers, who, dressed in [4] long gowns and [carrying] their portfolios under their arms,[25] walk up and down with their clients and look very solemn.

The Sainte Chapelle is on [5] [the] left of the porch. Saint Louis erected it to receive the thorns of the Savior's

[20] Use the reflexive voice.
[21] Construe *a manner so expeditious.*
[22] See *house.*
[23] Say *one sees.*
[24] Replace by *has.*
[25] Say *the arm.*

crown and the wood of the True Cross, which the pious king had bought from[5] Emperor Baldwin. The church, though small, is the finest specimen of Gothic art in France. The beauty of the exterior is much marred by the modern constructions which surround it. We must not



LE PALAIS DE JUSTICE

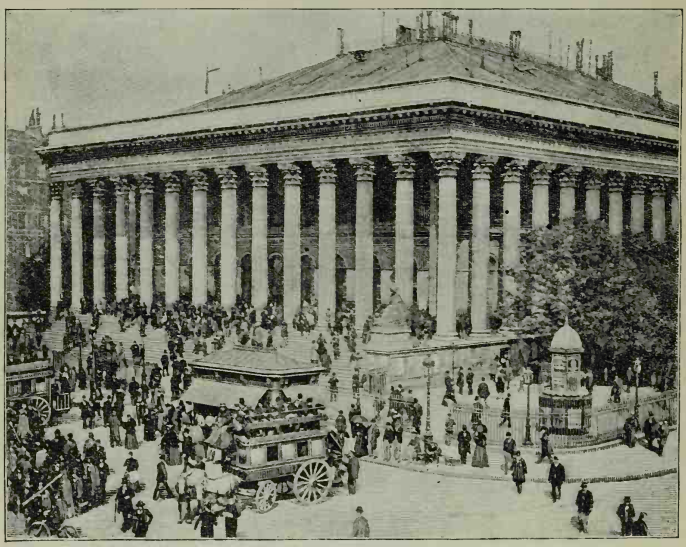
fail to see the interior, which is most remarkable. The painted glass windows are considered (as) masterpieces.

The Conciergerie is the ancient prison of the palace, and interests us especially on account of the tragic scenes which took place in it during the Terror.

As it is well-nigh impossible to describe to you everything, I shall content myself with pointing out to you, on going back toward the boulevards, the City Hall, which is one of the handsomest edifices of all Europe, the old tower

[of] Saint Jacques, the Palais Royal, with its galleries and its famous garden, and, close by, the Théâtre Français or the Comédie Française, which has[6] just been rebuilt.

You must have a good appetite after our long excursion of the morning. Therefore allow me to invite you to enter (into) one of the numerous restaurants in[4] the center of the city. You will select the bill of fare.[26] Our meal over,



La Bourse

we shall direct our steps toward the Stock[27] Exchange. It is the best specimen of classical architecture of which Paris can[17] boast. It has the shape of a parallelogram. A base of about ten feet (of) high supports sixty-six columns of Corinthian order of about three feet in[4] diameter and separated from each other by an interval of twelve feet.

[26] See *bill.*

[27] See *exchange.*

Around the building runs a spacious gallery, which is reached [28] by sixteen steps. The perron is as broad as the front of the edifice. The interior contains many offices and an immense hall for the transaction of business.

Now we are going to call a coachman, hire him by [5] the hour, and have [29] [him] drive us to the Bois de Boulogne. We must take care not to select one who has [17] an old nag. We shall pass, of course, through the Champs Élysées, [a] celebrated avenue which rises in [a] gentle slope between the Place de la Concorde and the Arc de Triomphe. It is in reality the continuation of the promenade formed by the main avenue of the Tuileries Gardens. Bordered on [4] each side by [4] trees, statues, fountains, it looks like a park as far as the Rond Point, [a] circular place which is about (at) halfway between the two extremities of the avenue.

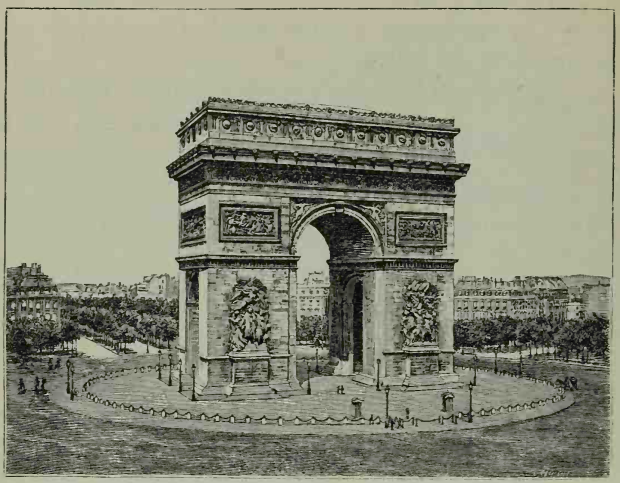
You cannot see anything more curious than the sight of the Champs Élysées [on] a beautiful spring [30] afternoon. Certainly no other promenade offers a similar mixture of all classes of society. The causeway is thronged with [4] a great number of brilliant equipages and presents a most fascinating scene.[31] Under the trees in the side alleys, a crowd of strollers swarms, pressing [20] around attractions of all kinds, — cafés concerts, games, Punch-and-Judy [32] shows, etc.

On [5] [the] right, you perceive the gardens of the palais de l'Élysée, [the] residence of the president of the Republic. From the Rond Point, on [5] [the] left, you see, on the other bank of the river, the Esplanade and the Hôtel des Invalides, which we shall visit later.

We are drawing near the Place de l'Étoile, in [5] the center

[28] Say *at which one arrives*.
[29] Replace by *make*.
[30] of spring.
[31] Say *a scene of the most fascinating* (plural).
[32] See *show*.

of which stands the Arc de Triomphe, where twelve broad avenues converge. The erection of this monument was decreed by Napoleon to immortalize his famous campaign of 1805. It is 150 feet high, 135 feet wide, and 66 feet thick,[33] dimensions exceeding by far[34] those of the greatest arches of antiquity. The sides are covered with[4] sculptures and bas-reliefs representing warlike scenes. A wind-



L'Arc de Triomphe

ing staircase leads to the platform, from which a magnificent view of Paris and its suburbs is obtained.[35]

The Arc de Triomphe is not a masterpiece, for its style lacks unity; the whole has the stamp of Roman architecture, while the ornaments are borrowed from Greek art. But if the taste of the artist is shocked by this defect, the astonishment, the admiration, which strike any ordinary

[33] Say *It has 150 feet of height, 135 of width, and 66 of thickness.*

[34] See *exceed.*

[35] Replace by *one enjoys a . . .*

tourist when he sees this colossal arch for the first time, are everlasting impressions.

Our cab is directing its course toward the Bois de Boulogne, [the] daily [place of] resort of the fashionable Parisian society. How many carriages! How many rich equipages! What stylish toilets! It would take a long [13] time to visit thoroughly this large park, the area of which [36] measures more than [4] two thousand acres.

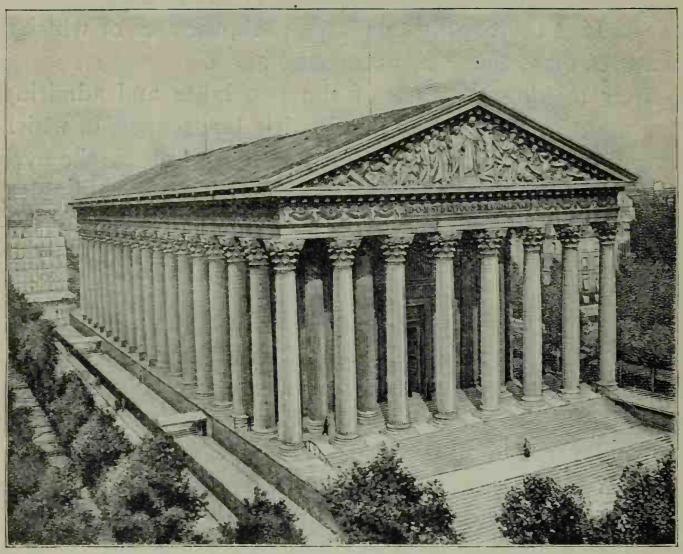
After making the tour of the two lakes and admiring here and there [37] the most fascinating landscapes, in which art and nature have vied with each other to please the eyes of the promenaders, we shall pay [29] a visit to the stables, aviaries, aquariums, and greenhouses of the Jardin d'Acclimatation, which occupies one of the corners of the great park.

I hope you are not too tired. Have you a headache? If you wish, we will return directly to our hotel. No; very well, then. I am going to ask our coachman to let us off at the Madeleine. We shall be there in [5] time to see the boulevards in all their beauty.

From the majestic church of La Madeleine, which has the appearance of a Greek temple, to the Place de la Bastille, (on) a distance of more than [4] five kilometers, spreads a succession of splendid avenues which we have crossed several [13] times to-day: they are the great boulevards. They number eleven and succeed each other like the links of a gold chain. They have a charm which is possessed [38] by no other street in [5] the world. They are preëminently the meeting [39] place of fashionable idlers. Every afternoon the boulevards are crowded with [4] elegant carriages; on their broad sidewalks thousands of promenaders pass and repass, now watching the movement on [4] the roadway, now

[36] Say *of which the area . . .*
[37] See *here.*
[38] Say *no other street . . . possesses.*
[39] See *place.*

stopping in ecstasy [40] before the marvelous displays of the shop windows, while hundreds of gentlemen and ladies take seats before small tables on [5] the terraces of sumptuous cafés, sipping drinks of all sorts. It is for them a kind of excuse thus to occupy an orchestra seat or a stage box for [5]



ÉGLISE DE LA MADELEINE

this joyful spectacle of life and gayety of which the boulevard is the theater.

If this is true for the boulevards [in] the afternoon, we must state that these sidewalks are much more brilliant and more lively yet [in] the evening, when every café is dazzling with [4] lights reflected by innumerable mirrors and (that) the show windows of the jewelers seem to be so many [41] entrances to [4] the fabulous cave of Aladdin.

[40] See *stop*.

[41] autant de.

Great arteries of circulation, [the] necessary theater of all the pleasures of Paris, all its festivals, all its business, all its emotions, the boulevards constitute an essentially variable world whose physiognomy is as seductive to[5] contemplate as [it is] hard to[5] fix and to[5] describe.

The large stores of Paris are also worth visiting. The sumptuosity of the displays and the clever arrangement of



PLACE DE L'OPÉRA

the counters attract in[4] an irresistible way even those who do not wish to make purchases. People[42] know to-day better than ever how to group in[4] a picturesque and fascinating fashion shimmering silks, costly hangings, artificial flowers, streams of ribbons and laces.

In a labyrinth of large halls and galleries they[42] sell every-

[42] Translate by *on*.

thing (that which) you can imagine. You pass from the carpet department to the shoe department, from the shoe department to the furniture department, from the furniture department to the hat department.

Parisian ladies spend a great part of their time in the large stores, such as the Louvre and the Bon Marché, and assiduously follow the monthly exhibitions of these establishments in quest of exceptional bargains, of wonderful discounts. Each season has its special exhibition: in January it is that of ready-made [43] clothes; in February, that of white [44] goods and linen; in March, that of gloves, laces, flowers, feathers, and ribbons; in April, that of spring [30] dresses, hats, and footwear; in May, that of summer dresses, traveling [45] suits, and parasols; in September, that of carpets, hangings, Chinese and Japanese articles; in October and November, that of winter cloaks, woolen [44] goods, velvets, and furs. Finally, in December, the great exhibition of New Year's [46] gifts takes place.

You should [47] see the compact crowd which invades every large store during the days of special exhibitions. Women, anxious to profit by incredible bargains, jostle each other from 10 A.M to 7 P.M.[48] However, in spite of this rush of human beings walking in opposite directions, going from [the] right to [the] left, and vice versa, bargaining at random [for] objects which they handle and turn topsy-turvy, the sale goes on without any disorder; the money goes directly to the right cashier; clerks jot down the name and address of every purchaser; they wrap up the goods, they tie them up, they forward them, they bow to the customer, and point out her way to her. The elevators are working without respite; on every floor

[43] See *cloth*. [44] See *goods*. [45] See *suit*. [46] See *gift*.

[47] Use the conditional of *falloir*.

[48] Ten o'clock of the morning to seven o'clock of the evening.

legions of salesmen and saleswomen answer every question, urge some customers, convince others, and finally circumvent everybody.

But here is the Madeleine. I am going to pay the coachman. Then we shall betake ourselves to the omnibus office. There we must each (one) take a number. You will soon understand the reason why.[49] An omnibus has [6] just stopped. Let us hurry and draw near it. You hear the conductor calling [50] for the numbers. Do you understand him? He expresses himself with a very great fluency of speech. I can follow him easily because I have studied the French numbers very carefully. He has [6] just called for our numbers. Let us go up on the top: there are still two empty seats. What do you think of my plan? From here we shall see the boulevards without getting tired [51] and being obliged to elbow our way through the immense crowd. The omnibus is starting. The boulevards, their stores, their hotels, their cafés, their theaters, their banks, their crowd, will defile before us as if we were seated before a kaleidoscope. The first [one] owes its name to the beautiful church which stands at its head. We are now going along the Boulevard des Capucines. We are about to pass in front of the Grand Hôtel and the Opera. Turn around: these two broad streets are the Avenue de l'Opéra and the Rue de la Paix, at the end of which rises the Vendôme column.

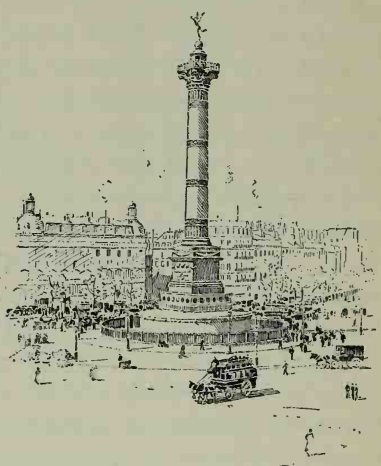
This is the Boulevard des Italiens, the most lively section of the great boulevards, the real boulevard. Look at the multitude which blocks up its [52] sidewalks. Let me pay [for] our seats. We do not want any transfer [53] tickets. The three horses of the omnibus go at a good rate, don't they? [14] You will soon see the Gate Saint

[49] Replace by *of it*. [50] Use the infinitive. [51] See *get*.
[52] the sidewalks of it. [53] See *ticket*.

Denis, and a little farther the Gate Saint Martin, both erected to celebrate the victories of Louis XIV. On the way, notice the numerous theaters which border the boulevards.

This superb square which we are crossing is the Place de la République, and we shall not be long in reaching the Place de la Bastille. Do you catch a glimpse[54] of that tall column of bronze? It is surmounted by[4] a statue representing the Genius of Liberty, and it marks the very spot where the gloomy walls of the prison of La Bastille formerly stood.

The omnibus is stopping. We must get down. After looking a moment at this famous place, we shall climb on the top of another omnibus, which will take us back to our starting[55] point by another road. We shall follow the Rue Saint Antoine, and soon the omnibus will roll along the Rue de Rivoli, which we visited this morning. If you are not too tired, we shall go this evening to the Opera, whose exterior as well as the interior[56] cause[29] the wonder of all those who see them. We must not fail to visit and to gaze at the green-room and the grand staircase, for both are most admirable and beyond[57] description.



La Place de la Bastille et la Colonne de Juillet

[54] See *catch.*
[55] See *point.*
[56] See N. R. 30.
[57] See *description.*

But you shake your[58] head. I doubt whether you are anxious[17] to go there to-night. Well, since you are exhausted, we will postpone that visit.

In another letter, we shall continue our superficial excursion through Paris. But unfortunately one cannot describe everything he[42] sees in this city, which is so large, and whose wonders are so numerous.

If you wish to form a pretty good idea of the dwellings in[4] Paris, I cannot do better than to advise you to read in "Wolfert's Roost" by Washington Irving, "Sketches in Paris[59] in 1825."

Aside from a few improvements unknown at that time, his description of a Parisian Hotel still fits the majority of the private houses in[4] the center of the city.

Please[60] give my regards to your family.

Very cordially yours.[61]

EXERCISE XXXIX

The Parisian Hotel

A great hotel in[1] Paris is a street set on end[2]: the grand staircase is the highway, and every floor or apartment a separate habitation. The one in which I am lodged may serve as [a] specimen. It is a large quadrangular pile, built around a spacious paved court. The ground floor is occupied by shops. Then comes the entresol, with low ceilings, short[3] windows, and dwarf chambers; then follow[4] a succession of floors, or stories, rising one above the other, to the number of Mahomet's heavens. Each floor is a mansion, complete in itself, with antechamber, parlors,

[58] Say *the*.
[59] Use the adjective.
[60] Imperative of *vouloir*.
[61] Render *Receive, dear friend, the expression of my feelings the most cordial.*
[1] Replace by *of*.
[2] See *set*.
[3] Replace by *small*.
[4] See N. R. 31.

dining (room) and sleeping rooms, kitchen, and other conveniences. Some floors are divided into two or more suites of apartments.[5] Each apartment has its main door of entrance, opening upon the staircase, or landing places, and locked like a street door. Thus several families and numerous single persons live under the same roof, totally independent of each other, and may live so [for] years, without holding more intercourse than is kept up in other cities by residents of the same streets.[6]

Like the great world, this little microcosm has its gradations of rank [and] style and importance. The premier or first floor, with its grand saloons, lofty ceilings, and splendid furniture, is decidedly the aristocratic part of the establishment. The second floor is scarcely less aristocratic and magnificent; the other floors go on[7] lessening in[1] splendor as they gain in altitude, and end with[8] the attics, [the] region of petty tailors, clerks, and sewing girls. To make the filling up of the mansion complete,[9] every odd nook[10] and corner is fitted up as[7] a pretty little bachelor's apartment; that is to say some little dark (and) inconvenient nestling place for a poor bachelor.

The whole domain is shut in from the street by a great porte-cochère, or portal, intended for the admission of carriages. This consists of [two] massive folding[11] doors, which swing heavily open[12] upon a spacious entrance, passing under the front of the edifice into the courtyard. On[1] one side (there) is a grand staircase leading to the upper apartments.

Immediately without the portal is the porter's lodge, [a]

[5] Say *two suites of . . . or more.*
[6] Say *than have (of them) in other cities the residents of the same street.* See N. R. 38. b.
[7] Translate by *en.*
[8] Replace by *by.*
[9] See *make.*
[10] See *corner.*
[11] See *door.*
[12] See *swing.*

small room with one or two bedrooms adjacent, for the accommodation of the porter and his family. This is one of the most important functionaries of the hotel. He is, in fact, the Cerberus of the establishment, and no one can pass in or (pass) out without his knowledge and consent.[13] The porte-cochère in general is fastened by a bolt, from which a cord or (a) wire passes into the porter's lodge. Whoever wishes to go out must speak to the porter, who draws the bolt. A visitor from without gives a single rap with the massive knocker; the bolt is immediately drawn, as [if] by an invisible hand; the door stands ajar,[14] the visitor pushes it open,[15] and enters. A face presents itself at the glass [11] door of the porter's little chamber; the stranger pronounces the name of the person he comes to seek.[16] If the person or (the) family is of importance, occupying the first or (the) second floor, the porter sounds a bell once or twice, to give notice [17] that a visitor is at hand.

The stranger in the meantime ascends the great staircase, [the] highway common to all, and arrives at the outer door, equivalent to a street [11] door, of the suite of the rooms inhabited by his friends. Beside this hangs a [bell] cord, with which he rings for admittance.[18]

When the family or (the) person inquired [for] is of less importance, or lives in some remote part of the mansion, less easy to [19] be apprised,[20] no signal is given. The applicant pronounces the name at the porter's door and is told,[21] "Ascend to the third or (to the) fourth story; ring the bell on the right or left hand [11] door," as the case may be.[22]

[13] Say *without that* (followed by the subjunctive) *he knows it and that he consents to it.*

[14] See *stand.*

[15] See *push.*

[16] Replace by *see.*

[17] See *give.*

[18] Say *in order that one comes to open to him.*

[19] à.

[20] Use the active infinitive.

[21] One tells (to) him.

[22] Say *according to the case.*

The porter and his wife act as domestics to such [23] of the inmates of the mansion as do not keep servants [24]; making their beds, arranging their rooms, lighting their fires, and doing other menial offices, for which they receive a monthly stipend. They are also in confidential intercourse with the servants of the other inmates, and, having an [25] eye on all the incomers and outgoers,[26] are thus enabled, by hook and by crook,[27] to learn the secrets and the domestic history of every member of the little territory within the porte-cochère.

The porter's lodge is accordingly a great scene of gossip, where all the private affairs of this interior neighborhood are discussed. The courtyard, also, is an [25] assembling place [in] the evening for [1] the servants of different families and a sisterhood of sewing girls from the entresol and the attics, to play at various games, and dance to the music of their own songs and the echoes of their feet; at which [23] assemblages the porter's daughter takes the lead,[28] — [a] fresh, pretty, buxom girl, generally called "La Petite," though (she is) almost as tall as a grenadier. These little evening gatherings, characteristic of this gay country, are countenanced by the various families of the mansion, who often look down from their windows and balconies [on] moonlight [29] evenings, and enjoy the simple revels of their domestics. I must observe, however, that the hotel I am describing is rather [a] quiet, retired [one], where most of the inmates are permanent residents from year to [7] year, so that there is more of the spirit of neighborhood than in the bustling, fashionable hotels in [1] the gay parts of Paris, which are continually changing their [1] inhabitants.

[23] Replace by *those*.
[24] Say *who have none*.
[25] Replace by *the*.
[26] all those who enter and all those who go out.
[27] See *hook*.
[28] See *take*.
[29] of moonlight.

EXERCISE XL

[A] General Description of Paris (*concluded*)

In my preceding letter, I invited you to accompany me in my excursions through Paris.

Our first visit was especially devoted to the right bank. To-day we are going to cross the Seine over the Pont Neuf, [the] favorite bridge of the Parisians, who placed it under the protection of their old friend Henri IV.

We shall take[1] a few steps along the quays. Look at the parapets covered with the stands of the second-hand[2] booksellers. It is one of the favorite pastimes of the Parisian stroller to hunt for old books. We are approaching the Latin Quarter. Who has not heard (speak) about[3] it?

The Latin Quarter is the name of a vast section of Paris, situated on the left bank of the Seine and containing the celebrated institutions which have built up the literary and artistic supremacy of Paris. It is also and perhaps better known as (being) the abode of numerous students and artists.

Toward the beginning of the twelfth century, the schools of Paris commenced to attract scholars from all the countries of the civilized world. During the Middle Ages, the streets of the Mountain Sainte Geneviève were lined with[3] institutions of various grades. One of these small colleges, which was founded in 1255 by Robert de Sorbon to facilitate the theological studies of[4] poor young men, became very famous under the name of La Sorbonne.

About the middle of the fifteenth century, the University of Paris was the most celebrated in[3] Europe and counted no less than[3] 12,000 students.

[1] Replace by *make*.
[2] See *bookseller*.
[3] Replace by *of*.
[4] à.

The word *university* in French has a double meaning. Since 1808, it means the whole of the members of the teaching[5] corporation. The University of France has the control of the primary, secondary, and higher public schools, and is under the authority of the Minister of Public Instruction. It is divided into academies, each of which[6] is administered by a rector.

The word has also the same signification as in English. There is therefore a University of Paris, a University of Bordeaux, etc.

The Sorbonne is the seat of the administration of the three departments of theology, literature, and sciences of the University of Paris. The great schools of law and medicine, which are so famous, form[1] also [a] part of it.

This monumental façade before which we have stopped is that of the new Sorbonne, which was inaugurated in 1889. The most eminent contemporary artists have contributed to the decoration of this edifice. A little farther [on], you notice the Collège de France, which was founded by Francis [the] First in 1529. It ranks among the best establishments of learning in Europe. It is under the control of the Minister of Public Instruction. Its professors, who are selected [from] amongst the most eminent learned men in[3] France, deliver gratuitous lectures on literature and sciences, mathematics, natural[7] philosophy, general law, history, Oriental languages, etc.

Paris has many other special schools of the highest merit. Besides its primary or communal schools, which are very numerous, since instruction is compulsory in this country, it counts several preparatory schools which are called *lycées* or *collèges* according to their importance.

[5] See *corporation*.

[6] Begin the clause with the preposition and the relative pronoun.

[7] See *philosophy*.

Now let us turn around and we shall face the Museum of the Hôtel de Cluny, one of the most ancient and elegant constructions in[3] the capital. It is a national museum of antiquities: old furniture, statues, sculptures, paintings, tapestries, pottery, footwear, medallions, bas-reliefs, state[8] carriages, church ornaments, artistic trinkets, etc., are exhibited there. After visiting thoroughly the upper part of this old hotel (which was) left to us, as Victor Hugo said, "for the consolation of the artist," we must not fail to go



LE PANTHÉON

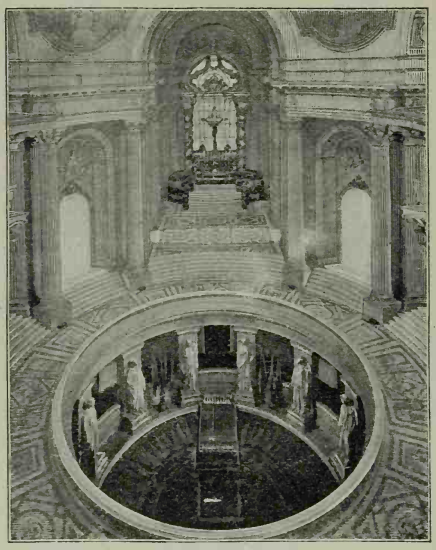
down the staircase leading to the Thermes, ruins of the baths of the palace of the Roman emperors when Paris was still called Lutetia.

We shall pay[1] a short visit to the Panthéon, whose cupola is visible from all elevated points of Paris. The inscription of the frieze: "To the great men the grateful fatherland," indicates to us that this majestic building has become the burial place of illustrious Frenchmen.

[8] See *carriage*.

Driver, take us now to the Hôtel des Invalides. We are not very far from it, and after contemplating the Esplanade and the outside, we shall go to the church and look at Napoleon's tomb.

The section where he rests is surmounted by[3] a dome richly gilded which makes[9] it easy to[4] be recognized.[10]



TOMBEAU DE NAPOLÉON

Visitors cannot help admiring the interior of the church. The center is occupied by a circular marble balustrade surrounding the crypt which contains the tomb of the emperor and (which) is placed directly under the great dome. The vault is nineteen feet deep[11] and in[4] the middle stands the sarcophagus of Napoleon, [a] massive monolith of red por-

[9] Replace by *render*. [10] Use the active infinitive.

[11] Say *has a depth of* 19 *feet*.

phyry of Finland, weighing about thirteen tons. Visitors may reach the crypt by two winding staircases under the high altar of the church. Nobody is allowed [12] to enter (into) the vault, and one must stop at the magnificent bronze gates which close its [13] entrance. On [3] either side we notice two sarcophagi bearing the names of Marshals Duroc and Bertrand, who were the most devoted friends of Napoleon.

On a slab of black marble which surmounts the portal of the entrance we read the following inscription taken from the last will of the Emperor: "I wish my ashes to [14] repose on the banks of the Seine, in [4] the midst of that French people whom I have loved so much."

The entrance is flanked by [3] two colossal caryatides in bronze, one of which [6] holds the terrestrial globe, and the other the imperial [15] scepter and crown. Inside of the vault twelve monumental statues symbolizing as many great victories stand against the pilasters that support the parapet. The pavement of the crypt is decorated with [3] laurel crowns in mosaic, within which are inscribed the names of the greatest battles won by Napoleon.

In the gallery which encircles the mausoleum, there is a recess called the chapelle ardente, in which stands a beautiful statue of the great Emperor in his imperial robes. All around this gallery are arranged the standards taken in various battles.

Before leaving this church, which has become a goal of pilgrimage for every Frenchman, watch the crowd which is walking about. Everybody seems to be greatly impressed by the neighborhood of the tomb and to be afraid of disturbing the rest of the great soldier.

[12] One does not allow anybody.

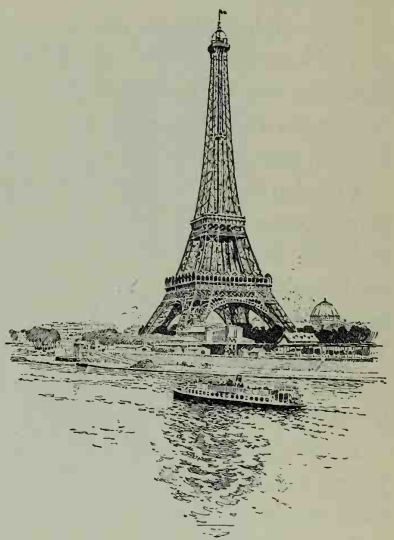
[13] Say *the . . . of it.*

[14] that my ashes . . . (subjunctive).

[15] must agree with *crown* in spite of N. R. 14.

Now look toward the west and you will perceive from here as from almost every point of Paris the top of the skeleton of the Eiffel tower.

Do you wish to go up there? It is only when you find yourself at the base of the tower that you are able to realize its [13] gigantic dimensions. Do you prefer to ascend by the staircase or by the elevator? As we are in a hurry and tired, we shall take the latter. As you go up through an inextricable network, the horizon becomes more vast; gradually all around you Paris arises with its golden cupolas, its towers, its steeples, its columns, its thousands of roofs, its palaces, its parks, its gardens, its boulevards, its fortifications, and the surrounding country districts. At the third platform we are at a height of 830 feet. An incomparable panorama unfolds itself before our dazzled eyes. It is a fairylike spectacle which eclipses all the stories of the "Arabian Nights."



La Tour Eiffel

Human works quickly become insignificant [16] when contemplated [17] from such a height: the elevated edifices, the ancient basilicas, the high domes, the stone steeples with their delicate traceries, sink to the level of the ground. Notre Dame, whose portal struck us with [3] admiration, the

[16] See *become*.

[17] Say *one contemplates them*.

Arc de Triomphe, [a] colossus of stone which watches at the occident of the great city; the Louvre, situated on the bank of the river, the last towers which time has left standing, — all the splendors of architecture bow humbly before the infinite extent of the sky.

The first city of Europe is reduced [18] for us to the dimensions of the plans in relief which are exhibited at the museum of the Invalides.

At such a height all motion disappears and the great city seems [to have been] struck by [3] death. No noise reveals the activity of the people who are moving below. You look down [19] upon a desert of inert and silent stones. The meandering stream of the Seine surrounds all this as [if it were] with [3] a long silvery ribbon; the small black dots which you notice scattered here and there, are . . . the crowd. The heights themselves become level [16]: Mount Valérien, whose silhouette seems to be so high, allows itself to be dominated [10]; your glance passes above its summit to look for other summits, farther, much farther. Montmartre, crowned by its beautiful church of the Sacré Cœur, appears all white, like a promontory of Africa, and behind a curtain of verdure, Versailles displays the long succession of its palaces. The impression is really grandiose.

Here are installed field glasses and telescopes with a map indicating the places at (on) which they are pointed. When the weather is very fine, you may see the country districts around Paris within a circle of 60 to 80 kilometers. As a mile is equivalent to about 1600 meters and a kilometer to 1000, you can easily find out the distance in English miles.

But time flies, and we must go back to the hotel at once. I am going to tell the coachman to drive very fast.[20] We

[18] Use the reflexive voice. [19] Render *Your glances are plunging.*
[20] See *drive.*

cross the river again. This palace before us is the Trocadero, which contains numerous museums, but we cannot pass through it, for you must not forget that a friend of ours [21] has promised to take us to-night to a fancy dress [22] ball, and we must not miss such a good opportunity to witness one of the favorite amusements of Parisian society.

After dinner, we shall be taken to the mansion of Princess B . . . , in the Avenue des Champs Élysées. As we approach, we shall see a long procession of elegant equipages. Tall footmen in silk stockings, in [a] livery *bleu de roi* [23] will be lined up on the porch. In the hall, transformed into [a] winter garden, the butterflies come out of their chrysalides which they leave in the dressing room: we are present at the most resplendent of fairy scenes. The steps of the main staircase are covered with [3] a soft Smyrna carpet; on the white marble railing are fastened silky and shimmering stuffs of China and Japan. At intervals, groups of Cupids in brass support gilded candelabras shedding a most brilliant light.[24]

In [4] the midst of the triumphal flourishes of an invisible orchestra, the princess is waiting in the first parlor and welcomes every one of her guests with the majesty of a queen. Before her bow the fairies of the "Arabian Nights" and of Perrault's stories, the goddesses of Olympus, the muses of Parnassus, the heroines of Tasso and Ariosto, the shepherdesses of Watteau, and the marchionesses of Van Loo.

The wealth of Paris defiles before you: silks and velvets of all shades, laces and gold embroideries, necklaces of diamonds, sapphires, and emeralds are displayed [18] with such a profusion that the eyes become indifferent [16] [to them] by reason of seeing [25] [so many] of them. Where the glance

[21] one of our friends. [22] See *ball.* [23] See N. R. 16.
[24] Say *a light of the most brilliant* (plural). [25] à force d'en voir.

is not fatigued at all, (it) is in the contemplation of the radiant and aristocratic beauty of all these women, one smile from whom [6] is more to be desired than the biggest pearl of their casket.

The ball is going to begin soon, and you pass through a succession of parlors, each one more wonderful than the other,[26] hung with [3] brocades and Gobelin tapestries. The festival room is open,[18] immense with its porphyry pilasters and its painted ceiling representing an allegory of the Milky Way. All around the hall (there) are sofas where all the queens and sirens of this select company come to sit down.

The waltz soon starts, like a whirlwind, with the most strangely matched couples: in a cloud of perfumes, amidst a dazzling constellation of diamonds, the goddess of the Night is dancing with a marquis [of the time of] Louis XV.; Minerva is waltzing with a dandy of 1796; a picturesque gypsy girl abandons herself to the cadenced swayings of a Japanese warrior and a seductive ogre is turning, turning, turning with Little Red Hood. . . .

But you seem to need rest: let us take French leave [27] and return to our hotel, exhausted but pleased with [3] the use of our time during the day which has [28] just passed away.

Very sincerely yours.[29]

EXERCISE XLI

The Catacombs

Dear Friend:

My intention was [1] to-day to take you along with me to visit the most curious churches, the famous stores, the inner parks of Paris, such as the Parc Monceau, the Jardin

[26] Construe *more wonderful each one than the other* (plural).
[27] See *take*.
[28] See *just*.
[29] Bien à vous *or* tout à vous.
[1] I had the intention.

du Luxembourg, the Buttes Chaumont, the Jardin des Plantes, the Bois de Vincennes, but I think you will prefer to accompany me in my trip through the Catacombs. Therefore, I am going to try to describe to you the manifold impressions which (have) assailed me in that realm of the dead.

The Catacombs of Paris form one of the most remarkable sights of the city. Formerly one could visit them daily, and it was, so to speak, a fashionable promenade, but so many persons lost their way in the subterranean windings and so many even perished there, that it was resolved[2] to close them to the public.

To visit them now, one must get the permission to accompany the engineers especially intrusted with[3] the inspection of the works which support the vaults.

The entrance is to be found[4] in the courtyard of the former Barrière d'Enfer. Before crossing the threshold of a heavy door which reveals, on opening, the first steps of a narrow winding staircase, each visitor is presented[2] [with] a lighted candle, which he must keep in[5] his[6] hand during the whole exploration.

A guardian counts those who enter. After going down about twenty yards under [the] ground, you[7] reach a gallery whose sides and vault are covered with[3] (a) masonry provided here and there with[3] plates of zinc to prevent the infiltration of water.[8] This gallery is very long and very narrow. You[7] cannot walk two abreast, and it is often so low that your head touches its[9] roof. It directs its course toward the plain de Montsouris for a while, making several windings in which you[7] are guided by a

[2] Use the active voice with *on* for subject.
[3] Replace by *of*.
[4] finds itself.
[5] à.
[6] Use the definite article.
[7] Translate by *on*.
[8] Use the plural.
[9] the roof of it.

broad black line traced on the vault, a real thread of Ariadne.

One experiences a strange sensation in finding himself suddenly carried to about seventy feet below ground into the darkness of night and into (an) absolute silence.

After having followed for fifteen or twenty minutes the windings of this gallery, we reach a heavy wooden door, which marks the real entrance of the Catacombs. Soon it rolls on its hinges, and we pass in. Now the passage is much higher and wider than that by which we came from the staircase. On[3] each side there is a wall of bones dismally ornamented with[3] three rows of skulls, the lowest one being (at) three feet from the ground and the other two[10] about (at) the same distance from each other. The larger bones, arranged with the greatest symmetry, retain the smaller [ones], thrown behind pell-mell, and form the outside of these funereal walls.

At the beginning of the exploration, the visitors were talking; some seemed even inclined[11] to joke; but the strangeness of the place, the damp, sickening smell, the echoes of our steps, repeated infinitely in the dark galleries which end at the same crossing, finally[12] produced a certain impression, and then an almost absolute silence reigned in our ranks.

Nothing is so strangely gloomy as this long path which you follow between two walls of human remains. They offer a wonderful and terrible spectacle, and are several miles long.[13] Yet they form only one[6] three-hundredth part of the excavations. The number of the skeletons scattered here is constantly increasing[14] because every fifth year the common graves of the large cemeteries of (the) Père Lachaise, of Montmartre, and of (the) Mont Par-

[10] Say *the two other*.
[11] See *seem*.
[12] Render *end by producing*.
[13] Say *are long of several . . .*
[14] Use the reflexive voice.

nasse are emptied and their [15] contents are carried to the Catacombs.

Above the door which opens into the Catacombs proper, you [7] may read the following Latin inscription: "Memoriæ Majorum," "To the memory of our ancestors." On [5] [the] right and on [5] [the] left of this door you see two pillars on which is engraved the former inscription of the cemetery of Saint Sulpice: "Has ultra metas requiescunt, beatam spem expectantes," "Beyond these limits they rest in the hope of eternal happiness."

At intervals, printed [16] placards indicate the various cemeteries from which the bones have been exhumed, and to relieve the monotony of this sad spectacle quotations taken from poets, philosophers, and Holy Scripture have been engraved on the pillars supporting the vaults. At the foot of the staircase which leads to the lower Catacombs, we saw a spring, whose silent water [8] seems dead, like everything that (which) surrounds it. It bears the name of Fountain of the Samaritan woman, because of an inscription which has been placed there and which recalls the words of Jesus Christ to the woman of Samaria.

Another curious sight is the tomb of Gilbert. It is nothing but a pillar which was erected to prop the vault which was ready to fall [17] and to which the shape of a sepulchral monument was given.[2] It received the name of the unfortunate poet Gilbert, not [18] because it contains his remains, but simply because these well-known lines of his poem on [3] "The Last Judgment" can be read [2] on it: [19] —

> "At the banquet of (the) life, [an] unfortunate guest,
> I appeared one day; and I am dying,
> I am dying, and on the tomb where slowly I arrive,
> No one will come (and) shed tears."

[15] the . . . of them. [16] See *placard*. [17] See *ready*.
[18] non pas. [19] there.

Finally you arrive at another stairway by which you ascend and you come out in another part of the city, (at) about half a mile [away] from the spot at which [20] you entered. At first the sunshine dazzles your eyes,[21] but they soon become accustomed to it again, and you are ready to acknowledge that it is with a deep feeling of relief that you leave this gloomy abode of the dead.

The Catacombs of Paris were originally quarries from which the light-colored stones used in [22] most of the buildings of the capital were taken,[2] from [23] the earliest times to [24] the seventeenth century. This fact explains the sentence of a Parisian writer: "All that (which) rises above our heads, is lacking under our feet."

A few years before the Revolution, the inner cemeteries of Paris having been abolished for hygienic reasons, the transfer of the bones was ordered [2] so that people [7] could build on the sites [25] of former graves without violating their [15] sacredness.

The lieutenant of police selected the vast quarries situated (at the) south of Paris to deposit there the remains of past generations. They contain therefore no corpses, no entire skeletons, but an immense quantity of bones of all kinds and of all origins, all mixed, except a certain number which were gathered [2] and grouped [2] under the common name of the cemetery where they had been first buried.

I have done my very best to point out to you the principal attractions of Paris, and I hope you are very thankful to me for my descriptions.

Please [26] remember me to your family.

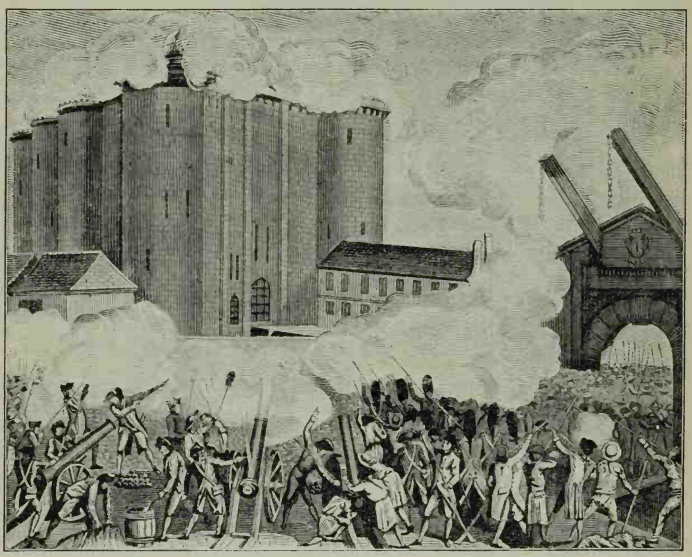
Very cordially yours.

[20] where.
[21] the eyes to you.
[22] Say *which have served to construct . . .*
[23] Since.
[24] until.
[25] Use the singular.
[26] Imperative of *vouloir*.

EXERCISE XLII

Bastille Day[1]

The French are a happy people. It does an Anglo-Saxon good[2] to see them enjoy themselves. They are happy in their[3] work[4] and in their[3] play. Happiness



STORMING THE BASTILLE
(From an old print)

shines out in[5] the fresh faces[6] of the women, shows itself in the easy-going ways of the well-nourished men, plays[7] on the countenances[6] of the soft-eyed,[8] placid children. Evidence of this comes to one[9] everywhere, but especially

[1] Render *Anniversary of the taking of the Bastille.*
[2] That does some good to an Anglo-Saxon.
[3] at the.
[4] besogne (f.).
[5] Replace by *on*.
[6] Use the singular.
[7] Use the reflexive form.
[8] Place it last.
[9] See *evidence*.

[on] a fête day in Paris. The Spectator was in Paris on [3] Bastille Day. There are two great events on [3] Bastille Day. One is the review at [10] Longchamps. The other is the illumination of the city. The Spectator went to Longchamps by one of the steamboats that ply on the Seine. Small boats they are,[11] seating perhaps [12] two hundred people. The start is from one of the upper bridges, but the boat is already well filled. Prosperous, contented-looking Frenchmen and their wives, but not [13] very many children, are here.[14] Perhaps they [15] leave the young children at home on account of the crush. Just over there is[16] a family party consisting of Monsieur, Madame, a plump, comely daughter of twenty (years) and her fiancé, [a man] of twice her age [17] and dressed in respectable black,[18] [an] employé in one of the departments, perhaps, and evidently regarded as a suitable match for Mademoiselle. As the boat makes new landings, the crowd increases. . . . Every one is talking, making happy sallies, and interchanging the quips which only [19] a Frenchman can understand, but of which every one apparently has an inexhaustible store. We pass under the Alexandre Bridge, the (Bridge of the) Alma, [one] with a large N on each of the piers, [a] reminiscence of the third Napoleon,[20] and finally reach [our] destination without the slightest untoward [21] event during the hour's ride.[22] We feel that we have been traveling with a [23] company of ladies and gentlemen —[a]

[10] Replace by *of*.
[11] Begin the sentence by subject and verb.
[12] See *seat*.
[13] See *many*.
[14] Begin the sentence by *one sees there . . .*
[15] Place the subject after the verb.
[16] Replace by *See just over there.*
[17] Say *twice more aged than she.*
[18] Render *correctly dressed of black.*
[19] Replace by *alone*.
[20] Napoleon III.
[21] See *event*.
[22] a ride of one hour.
[23] Translate *with a* by *en*.

company made up from the miscellaneous pot-pourri of Paris's population.

The newspapers say that 300,000 people were gathered about the reviewing grounds at[10] Longchamps. At any rate, there was a vast multitude; and there was seemingly no disorder whatever.[24] American crowds are said to be[25] good-natured; but no[26] more [so] than this Parisian one,[27] and that [on] a day when[28] the heat was intense, and when[28] the fans and iced drinks that temper the sun's rays to the American were not to be had.[29] The Spectator heard no disputes or loud words anywhere on the field or in the stands. Plenty of lively talk[30] there was[11]; some evidence[30] of political feeling;[30] shouts of "Vive l'Armée!" to the accompaniment of footbeats. . . .

There was considerable applause[30] for favorite military leaders and regiments as they marched past; more, apparently, than for the civilian President. But then the review was for the army's glorification; to it the applause[30] was due. And a fine parade it was[11] — so it[31] seemed to the non-military Spectator. Not a man dropped out of the ranks during the half-hour while[28] the 40,000 troops were assembling[7] on the great field, though one expected every minute to see the brass-helmeted dragoons faint under the burning sun. The regiments of infantry marched past in[10] a business-like way, without music in most cases, and though their alignment was not perfect, they seemed ready for[3] work.[4] The cavalry rode by at a[3] gallop, regiment after regiment, without break or interruption; and when, at the finale of the programme, they united[7] in a great charge toward the reviewing[32] stand, thousands of men and

[24] Say *of any kind.*
[25] Render *are, says one,* . . .
[26] pas.
[27] Replace by *crowd.*
[28] Translate by *que.*
[29] Render *could not be obtained,* and use the reflexive form.
[30] Use the plural.
[31] Translate *à ce qu'il.*
[32] See *stand.*

horses careering on at full[33] gallop [with] waving banners and lances set, arms glittering in the[3] sun, the whole field aglow with[10] the colors and varied uniforms of the different regiments, and came to a sudden halt[34] in front of the President and the reviewing[35] officials, the peace-loving Spectator was forced to join in the general acclaim at the[36] thrilling sight.

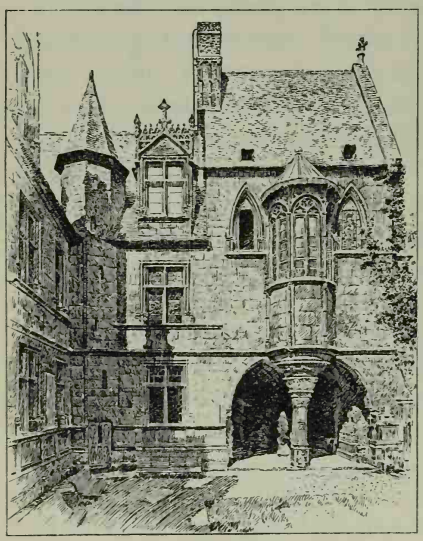
And the illuminations [in] the evening! The pen that would describe them must[37] spout pyrotechnics. Everywhere the happy people[38] were outdoors. Everywhere the trees were festooned with[10] Chinese lanterns, hung in graceful lines that showed the prevalence of the art[39] spirit even among the lowliest. In some of the back streets whither the Spectator wandered the people were taking their suppers outdoors. Tables were spread in the middle of the streets; lamps with brightly[40] colored paper shades lit up the humble repast; neighborly feeling seemed of the best.[30] In other streets the cafés had overflowed the sidewalks which are their usual limits, and taken to the roadway. Wherever the Spectator went he saw people eating[41] and drinking,[41] laughing[41] and talking,[41] but he saw no (case of) drunkenness or (of) boisterous conduct. That magnificent avenue the Champs Élysées was a[42] starry tail to[10] a comet of flame, the Place de la Concorde, whose only[19] spot of gloom[39] was the veiled statue of the lost province of Alsace Lorraine, and this was covered with[10] flowers and wreaths sent by Alsatian societies. And everywhere the people's joy showed itself in dancing. In one of the innumerable small squares or stars from which

[33] See *gallop*.
[34] Render *made halt suddenly*.
[35] who were reviewing them.
[36] Say *on seeing this* . . .
[37] Use the conditional.
[38] Translate here by *le peuple en liesse*.
[39] Use the adjective.
[40] See *colored*.
[41] Use the infinitive.
[42] the.

radiate the streets of Paris, the Spectator saw, stretched over the band stand, these words, indicating the union of two arrondissements in the festivities: —

Bal de la Place des Ternes. 14 juillet, 1900.
Réunion des comités du VIII^me^,
M. Chassaigne, et du XVII^me^, M. Jousselin.

Farther [on] an old soldier was playing an accordion from[5] an improvised stand against a tree trunk, and across the street another wayside instrumentalist was wheezing out rhythms that served to guide the feet of the easily satisfied dancers. All Paris, from the great [open] square where once stood the grim old Bastille, to the abandoned fortification line which marks the city's limits, seemed full of brightness, and the mirth and joy of a happy, care-free people.



MUSÉE CLUNY

Possibly there was a seamy[43] side to all this innocent amusement[30]; but it was not evident to[44] the casual onlooker. Some people there are[11] in Paris who are unhappy enough, as a glimpse into the ghastly portrait gallery and exhibition room just back of Notre Dame will prove (it). But everywhere one

[43] See *side*. [44] visible to the eyes of.

sees pleasant-faced,[8] contented people, and very seldom the other sort. One of the pleasantest recollections of the Spectator is a scene in the[3] heart of old Paris, in the gardens of the Musée Cluny. Here in the grounds which for many centuries had[45] been devoted to the ministration of the wealthy, which had[45] been used for purposes of luxury as far back as the time of the Roman occupation, and had[45] seen the pomp of the visiting kings and of ecclesiastical potentates, (there) were groups of playing[46] children and their mothers and nurses, all [of the] very poor; not[47] ragged and wretched, [such] as we too often see (of them) in our [own] small parks, but clean and respectable, though poorly clad.[48] And these also were happy, just because they had a little time for[49] rest and play in the gardens of the old abbés. They gazed curiously at the foreigner. And he said to himself, as he looked at[50] them in turn: "Verily, the democracy that can bring these things to pass[51] is justified of itself."

(Published under the title "The Spectator" in the *Outlook* of August 18, 1900, and used here with the kind permission of the Outlook Company, New York City.)

EXERCISE XLIII

A Parisian Wedding

Dear Sister:

In your[1] last letter, you begged me to give[2] you a detailed account of a great Parisian wedding, and chance came generously to my help this morning. As I was crossing the square in front of Sainte Clotilde, I noticed a large crowd

[45] have.
[46] who were playing.
[47] non pas.
[48] Render *clad cleanly and decently though poorly.*
[49] Render *to devote to the . . .*
[50] while looking at.
[51] See *bring.*
[1] Replace in this letter *your* by *thy*, and *you* by *thou* and *thee*, as the case may be.
[2] See *make.*

gaping outside of the portal, and as it is in this church that most of the aristocratic marriages of the Faubourg Saint Germain are celebrated, I slipped in among the guests.

I must tell you that the church wedding[3] in France is simply a religious ceremony which may be dispensed with.[4] It must follow the civil marriage, which is the only legal [one], and which takes place[5] at the city hall before the mayor or one of his deputies.

It is rare that a wedding mass begins at the time[6] indicated on the invitation[7] card, for the bride has always some trifle to add to her white gown. The guests profit by[8] the prolonged waiting of the procession in[9] chatting together in eager[10] emulation. The house of God is transformed into a vast parlor in which gossip is merrily going on. People[11] look at each other from [the] right and from [the] left; they[11] bid good morning to each other with[8] [a gesture of] the hand. An old lady dressed in[8] amaranth [colored] velvet criticises the gown of another lady clothed in[8] olive-green silk. A well-known milliner does not weary of praising[12] the hat which she has built with[8] her nimble fingers for the graceful Duchess de X . . . , a jewel of [a] hat, a love which becomes her wonderfully well, as light as a feather and as brilliant as a humming-bird.

"Who is this young woman who (has[13]) just smiled upon[14] you in so graceful a manner?[15]" a candid[16] young maiden asks[17] her cousin, and the latter answers:[18] "Young! She

[3] wedding at the church.
[4] Say *of which one may dispense.*
[5] See *take.*
[6] hour.
[7] See *card.*
[8] of.
[9] Replace by *in order to.*
[10] See *emulation.*
[11] Translate by *on.*
[12] See *weary.*
[13] See *just.*
[14] Replace by *to* or *at.*
[15] of a manner so . . .
[16] See *maiden.*
[17] Place the verb before the subject.
[18] Use the so-called historical infinitive, which is always preceded by *de.*

is as old as the hills.[19] She is the widow of the late Viscount de C . . . , a downright coquette! Imagine that at the last ball of the Russian ambassador she made herself notorious by remaining[2] the whole evening on[14] the arm of Mr. de B . . . ! I wonder why[20] he is not here, the mean[21] fellow!" "I am very [much] surprised to hear you speak so disdainfully of that gentleman. I thought he was courting you." "What! courting[22] me! my dear, you must be dreaming. Never. It has never been a question of that! never!"[23]

On[8] the other side of the nave, the friends of the bridegroom are laughing in their sleeves[24] at his expense. "That poor Fernand! Such a good fellow! What [a] pity that his betrothed is[25] so ugly!" said one of them, although he knows her only by[8] name. "But in return," added another [one], "the father-in-law has a large[26] fortune. There are neither sisters-in-law nor brothers-in-law. The dowry reaches a very high figure, without mentioning the expectations." "A marriage of love, I was told."[27] "Never,[23] sir, a marriage of convenience. Fernand had lived so high[28] beyond his means that he has run himself over head and ears in debt,[29] and to quiet his pack of creditors, he has been obliged to make an end of it,[2] that poor friend!"

In the meantime, the main door opens wide. The organ resounds under the sonorous vaults of the church, and the

[19] Replace by *the stones* or *the roads*.
[20] that (followed by subjunctive).
[21] See *fellow*.
[22] Use the infinitive without preposition.
[23] When very emphatic, as here, translate by *jamais de la vie*, or *au grand jamais*.
[24] See *laugh*.
[25] Use the subjunctive.
[26] See *fortune*.
[27] Replace by *has one told me*.
[28] See *live*.
[29] See *run*.

nuptial procession makes its triumphal entry in the nave. The bride, on [14] the arm of her father, timidly advances, profusely covered with [8] laces, diamonds, and orange [30] flowers. She is pretty, very pretty, exceedingly pretty, in [14] the midst of a rustling of white gauze. A murmur of admiration arises and greets her as she passes. The comrades of the bridegroom keep quiet, blushing with [8] spite and looking downcast. Fernand turns very red [31] on perceiving his dear friends, but summoning up all his courage, he smiles upon [14] them.

As soon as the young couple kneel [32] down on prayer stools behind which the bridemaids and the ushers stand in a line,[33] the gossiping begins anew with less restraint than ever.[34]

The intimate friends of Fernand crack jokes on the avoirdupois and the peevish look of the mother-in-law, and they nudge each other to call each other's attention to [35] the lady who has planned everything; that is to say, who has been the principal [36] instrument of the union which the priest is in the act of blessing. Some praise this woman up to the skies [37] and proclaim that she is the best person in the world.[38] Others, the envious [ones] and especially those who have been frustrated in their expectations, call her a [35] vile intriguer.

During the ceremony, people [11] cough, blow their noses, and complain that the priest is proceeding [25] very slowly. Fortunately in [14] the gallery, an artist from the Opera relieves the monotony by singing with expression the Ave Maria by [8] Gounod.

The mass over at last, they [11] crowd into the vestry room,

[30] See *flower*.
[31] See *turn*.
[32] Use the singular.
[33] See *stand*.
[34] See *begin*.
[35] See *call*.
[36] See *instrument*.
[37] See *praise*.
[38] Render *whom one may me*

in which the newly married [couple] and the members of their families are standing. The defile begins. They[11] exchange handshakings, compliments, congratulations; most insipid wishes fall as thick as hail. The bride heroically submits to the kissing[39] of a crowd of old kinswomen with their[40] cheeks shrivelled like sheets of parchment.

At the end of half an hour the procession passes again through the church to the sound[39] of the great organ.[39] The friends of Fernand have remained faithfully at their[41] post; one of them jokingly says that he wants to go as far as the cemetery, as if this was a funeral. They vie with one another in jesting.[42]

After a light luncheon, the young people will leave for Italy and will begin their wedding trip, which will last as long (time) as the honeymoon.

As you may see (it) by the preceding details, these high masses of marriage serve only as [a] pretext for[14] the exhibition of furbelowed gowns (and) with[14] long trains,[32] extravagant hats, dazzling jewels, and emblazoned equipages. It is a worldly entertainment, an occasion by[8] which every one profits to display his wealth before[14] the amazed eyes of his acquaintances and the simpletons of his ward. During the religious ceremony, the persons present[43] do not show the least trace of meditation, of piety. Ardent faith is not of this century.

I have done my very best[44] to give you an adequate description of what I saw. You know that the description of the trifles so dear to feminine hearts is not in[8] my province, and I hope you will not exact it from me.

Your affectionate brother.

[39] Use the plural.
[40] Translate *with their* by *aux.*
[41] Say *faithful at the.*
[42] See *vie*
[43] See *person.*
[44] See *do.*

EXERCISE XLIV

The Chamber of Representatives

Dear Friend:

Yesterday morning, as the weather was very nasty,[1] I made up my mind[2] to spend the afternoon in[3] the Chamber of Representatives so as to enable myself to keep the promise I made you before leaving, when you expressed the desire to know how the French Representatives go about it[4] to deliberate and to enact laws. It was therefore a question of getting in[3] time an admission ticket duly signed by one of the members of the Chamber. I succeeded in getting one through the kindness of an acquaintance of mine,[5] and I laid out my plans[6] so as to find myself, half an hour before the opening, at the small door reserved to the public, for one must stand in file[7] here just as at the ticket office of the theaters when he[8] has not taken the precaution to buy his ticket beforehand. I was rewarded for[9] my long waiting in a drenching rain by the pleasure of occupying a seat in[3] the second row of the gallery, the first [one] being reserved for ladies, [a] custom quite French. The honorable representatives were not long in appearing and as the newspapers in their editions of the evening before[10] and of the morning had announced a noisy deliberation, all were faithful [in being] at their post. It is useless to add that the gallery was crowded in spite of the rain, which was pouring.

The French Chamber, like Caesar's Gaul, is divided into three parts: the Center, the Right, and the Left, without

[1] See *weather*.
[2] See *make*.
[3] Replace by *at*.
[4] See *go*.
[5] Say *one of my acquaintances*.
[6] See *lay*.
[7] See *stand*.
[8] Replace by *one*.
[9] Replace by *of*.
[10] See *evening*.

mentioning an infinity of divisions and subdivisions which it would be almost impossible to classify. You know without (any) doubt that the legislative power is here, as in[3] the United States, vested in two assemblies: the Senate, which holds its sittings[11] in a fine palace surrounded by[9] magnificent gardens, the Luxembourg; and the Chamber of Representatives, which sits in the Palace of the Legislative Body, situated on the banks of the Seine.

Two o'clock strikes[12]: in[3] the depth of the lobbies resounds a muffled rolling of drums. The president makes his entry, mounts the steps of a high platform, and sits down in his armchair. "Gentlemen, the session is open."

It is interesting to watch a discussion start, grow, and burst out within these walls. First, every member seems cold, indifferent to what is going on. Two neighbors are chatting together like magpies; others are bringing their correspondence up to date[13]; finally most of them, carelessly leaning on their desks, are heedlessly[14] listening to the speech of their colleague who has the floor, or ogling the ladies of the gallery, who color with[9] pleasure.

Then a word, pronounced by the orator in[3] the tribune, comes unexpectedly [and] awakens[15] general attention. Another orator takes the floor and answers the preceding [one]; a debate takes place[16] between the two colleagues. The others are no longer contented to listen calmly[14]; they take sides[16] for or against. They warm up by degrees at the sound of the eloquent words of the speakers. First, they show their opinions by a mere motion of [the] head, a shrugging of shoulders, a rap with[9] [the] paper knife on the desk, a little dull grunt, a mild interjection, a "pshaw!" for instance, then a stronger exclamation, "ah! ah!"

[11] See *hold*.
[12] Use the plural.
[13] See *bring*.
[14] See *listen*.
[15] Use the infinitive.
[16] See *take*.

stronger yet, "oh! oh!" then according as one is for or against, the repeated cries "order!" "speak!" uttered as loud as one can.[17]

Then the fun begins in earnest.[18] The people in[9] the gallery rejoice and rub their hands[19] with[9] delight: their expectations will not be frustrated. They point out to one another the most boisterous and (the most) eager representatives. The covers of the desks join in and rise as [if] by enchantment. One hears shrill whistles and various cries of animals, which transform the parliamentary hall into a menagerie in [an] uproar. A stream of nice[20] epithets bursts forth: "quacks," "bribes," "traitors," "sold," "shame of the nation," "outcast of mankind," "that is false," "that is true," "you lie," "that is absurd," "tell that to the marines."[21] The poor president does not know which way[22] to turn. He bestirs himself vainly; his voice is stifled in the tumult, and his bell tinkles, tinkles like the tocsin announcing a fire. The usher vainly yells in[9] a stentorian voice, "Keep still,[23] gentlemen!" He succeeds only in adding one more note[24] to the hubbub. Colloquies begin from one bench to the other; angry fists threaten each other; some representatives almost[25] come to blows.[26]

It is the speaker gesticulating at the tribune who is worth seeing.[27] He opens his[28] mouth in vain as if he were going to disjoint his jaws[29]; nobody hears anything of what he makes himself hoarse[2] to yell, not a single[30] word. His

[17] See *loud.*
[18] See *begin.*
[19] Render *the hands to themselves.*
[20] See *epithet.*
[21] Replace the whole sentence by *to* (*some*) *others.*
[22] See *turn.*
[23] Replace the whole sentence by *Silence.*
[24] Say *one note of more.*
[25] Use the idiom *peu s'en falloir que* and see N. R. 38. *a.*
[26] See *come.*
[27] See *worth.*
[28] *the.*
[29] Cf. note 19, above.
[30] See *word.*

excessive, extravagant gestures give him the appearance of a jumping jack, with bristly[31] hair, springing suddenly from his box. Finally[32] exhausted, he makes the wisest decision[2]: he leaves the tribune and goes back to his seat amidst various outcries. The pandemonium is at its[28] height and the noise is such that the president puts on his hat and suspends the sitting.

That is very nearly the scene of which I was [a] witness and which prevented me from studying the working of the French parliamentary machine.

On leaving the Chamber, my neighbor told me the following little story, which I hasten to impart to you.

One day — he did not specify the date — the debate had reached such a pitch of intensity that it threatened to turn stormy,[22] and an unlucky word of the representative who had the floor, was the spark which caused the conflagration to burst forth.[33] The president was at a loss to decide what to do[34]; he vainly rang his bell with all his might. Ting-a-ling! Ting-a-ling! The tumult was perceptibly growing and the hall resembled a rough sea. In this disorder there remained no other remedy to him but to dismiss the sitting. He looks for his hat; no hat. He looks for it in vain everywhere; nothing. What has become of it[35]? Has the wind of the storm which is raging in the hall blown it away? The members of the presidential bureau have left theirs in the cloak room. There is no time to be lost[36]; they are almost[25] fighting. He beckons to one of the ushers on duty and cries to his[29] ear while making with[9] both[37] hands a speaking trumpet: "A hat! quick! a hat!" The usher does not require any urg-

[31] See *hair*.
[32] See *exhaust*.
[33] See *cause*.
[34] See *decide*.
[35] Say *what has he done of it;* or *what has it become?*
[36] Say *to* (à) *lose*.
[37] Say *his two*.

ing[38]; he takes to his heels[16] and returns triumphantly[39] five seconds later with a silk hat. The president snatches it from his[29] hands and hastily puts it on his head.[40] But, oh wonder! his head disappears entirely[41] in[3] the bottom of the immense headgear that the usher has brought. In his hurry, the latter has taken the wrong[16] hat; he has taken the first hat which fell under his[29] hand.

You may imagine the effect; it was magical, instantaneous. The row stopped right off; a Homeric shout of laughter greeted this blunder and shook the sonorous vaults of the hall. When the unfortunate president had[42] succeeded after many efforts in drawing from the abyss his crimson face, his eyes, which threatened to leave their sockets, could notice the happy change worked among his dear colleagues. The most melancholy members were convulsed with laughter.[43] (From) gloomy as[44] they were a moment before, all faces had become radiant with[9] mirth, all visages were brightened up, and the hatreds, so bitter, so fierce, a little while[45] ago, had been swallowed up in a general hilarity.

In his sincere patriotism, the president consoled himself for[9] this unlucky incident, in presence of so satisfactory a result.[46]

I hope that the next sitting, at which I expect to be present, will be calmer and will offer me the means of gratifying your wish. I shall then hasten to write to you a longer letter in which I shall describe at length to you the manner in[9] which the French Representatives go about it to deliberate and to legislate.

Very cordially yours.[47]

[38] See *require*.
[39] Use the adjective.
[40] See *put*.
[41] *tout entière*.
[42] Use the past anterior.
[43] See *convulse*.
[44] Translate *as* by *que*.
[45] See *ago*.
[46] Say *of a result so . . .*
[47] *Votre bien dévoué*.

EXERCISE XLV

A Parisian Christening

My Dear Little Cousin: [1]

While I was visiting the Church [of] Saint Eustache a few days ago, I happened to be present [2] at the baptism of a little Parisian [boy], and I wish to relate to you [3] the details of the ceremony which I witnessed. Christenings are celebrated in the capital in [4] a very simple manner. The father, the grandparents, the godmother, and the godfather are the only [ones] who escort his Babyship to the baptismal font. In the arms of his nurse, Mr. Baby, [with] his [5] eyes shut, his [5] congested little face, and his [5] little [6] hands clinched, does not suspect at all what is awaiting him. The nurse is going to strip him of his fine silk cloak and of his pretty lace cap. Then while pronouncing the sacramental words, the priest will pour (to him) water on his little bald head and thrust (to him) salt in his little toothless mouth. The new Christian will express his displeasure by crying with [4] all the strength of his little lungs, making frightful faces and struggling with [4] feet and hands.

The leaving of the church will be accomplished [7] without any trouble: the nurse with her precious burden, the godmother, and the godfather will get back into [the] hack without [8] a band of urchins harassing them as (that) is done [7] in [9] the country.

There baptisms generally attract a crowd of imps who loudly [10] clamor for sugar plums and cents. It is not rare to

[1] Use the feminine.
[2] Say *I was present by chance.*
[3] Use *thee* and *thou* in this letter.
[4] Replace by *of.*
[5] Replace by *the.*
[6] See *hand.*
[7] Use the reflexive voice.
[8] Translate by *sans que* (followed by the subjunctive).
[9] Replace by *at.*
[10] See *clamor.*

hear about [11] fifty or sixty barefooted and bareheaded little rogues crying at the top of their voices: "Godfather! godmother!" When candies are profusely thrown, they rush like a pack of dogs at their [5] quarry, pick up this sweet manna from [12] the dust of the streets, and fill themselves with [4] it to satiety. When, on the contrary, candies are not [a feature] of the feast, the little fellows are not slow in greeting the godfather and his companion with [4] the most select expressions of their rich vocabulary: "Stingy! Empty pockets! Stingy! Empty pockets!"

But let us return to the Church [of] Saint Eustache, which I was in the act of visiting and go back in imagination [13] with me nearly three centuries,[14] to the 15th [of] January of the year of our Lord 1622.

[On] that day, a joyous procession was seen [15] coming out [16] of a house situated [on] Saint Honoré Street, near the pillars of the Central Markets. One could easily recognize that it was a christening party by [9] the radiant physiognomy of the father, [an] honest upholsterer, and better yet by [9] the dignified and easy way with [4] which the godmother, [the] widow of one of the most important members of the same corporation, carried in her arms the light burden which was confided to her care. It was an infant with [9] (the) strongly marked features.

The godfather, [the] maternal grandfather of the child, proudly marched by the side of the godmother. They were followed by a few relatives and neighbors. The church bells were ringing a full peal,[17] and the whole ward of the Central Markets was all upset. When they had [18] arrived at Saint Eustache, [the] church of the parish to

[11] See *fifty* and *sixty*.
[12] Replace by *in*.
[13] See *go*.
[14] See *nearly*.
[15] Render *one saw a . . .*
[16] Use the infinitive.
[17] See *ring*.
[18] Use the past anterior.

which the family belonged from time immemorial, the child was christened with the usual ceremonies and the curate wrote the following entry which one may still read on the books of the parish: [On] Saturday, January 15, 1622, was baptized John, son of John Poquelin, [an] upholsterer, and of Marie Cressé, his wife, living [on] Saint Honoré Street, the godfather John Poquelin, [a] carrier of grains, the godmother Denise Lescacheux, widow of [the] late Sebastian Asselin, during[19] his life [an] upholsterer.

This child was he[20] whom glory was later to christen in[9] its turn by[4] the name of Molière. The best French critic, Sainte Beuve, has said: "Any man who knows [how] to read, is one more reader[21] for Molière." Therefore, when you are a little older, you will set your heart on[22] reading the immortal masterpieces of this great writer, justly considered as the greatest comic genius who has ever lived.

Your affectionate cousin.

EXERCISE XLVI

Notre Dame

Dear Friend:

You have probably noticed that during our rapid excursions through Paris, we left aside the most interesting monument of all; namely, Notre Dame. I did not attempt to describe it because I intended to send to you the inclosed passage taken from one of the masterpieces of French literature. I am sure you will recognize it at once, for you have certainly read it.

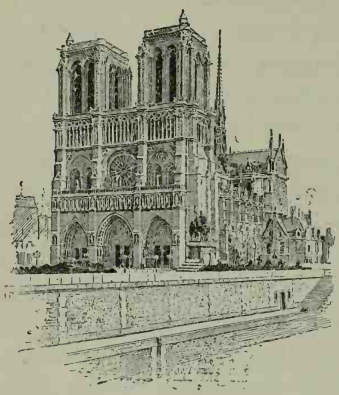
Very cordially yours.

. . . . . .

No doubt the church of Notre Dame de Paris is still to-

[19] See *life*.
[20] Translate by *celui*.
[21] Say *one reader of more*.
[22] See *set*.

day a majestic and sublime edifice.[1] But however beautiful it has been preserved[2] in growing old, it is difficult not to sigh, not to become indignant at[3] the countless degradations and mutilations which both[4] time and men have caused the venerable monument to undergo,[5] without respect for Charlemagne who had laid its[6] first stone, for Philip Augustus who had laid its[6] last.



Église Notre Dame.

On the face of this aged queen of our cathedrals, beside a wrinkle, one always finds a scar. There are[7] assuredly few more beautiful architectural pages than this façade, where successively and at once the three portals hollowed out in pointed[8] arch, the broidered and dentated plinth of the twenty-eight royal niches; the immense central mullioned[9] window, flanked by[10] its two lateral windows, like a priest by[10] the deacon and the subdeacon; the lofty and light gallery of trefoil arcades which bears a heavy platform upon its fine, slender[11] columns; and finally the two dark and massive towers with their slated penthouses, — harmonious parts of a magnificent whole, superposed in five gigantic stories, — develop themselves to the eye, in a mass and without

[1] Render *No doubt it is still to-day a . . . edifice that* (que) *the church of . . .*
[2] Use the reflexive form.
[3] Replace by *before.*
[4] Replace by *simultaneously.*
[5] Say *have made to undergo to the . . . monument.*
[6] the . . . of it.
[7] Use the poetical form *il est.*
[8] See *arch.*
[9] See *window.*
[10] Replace by *of.*
[11] See *column.*

confusion, with their innumerable details of statuary, sculpture, and carving, joined with great [12] effect to the quiet loftiness of the whole; [a] vast symphony in stone, so to speak; [the] colossal work of one man and of one people, all together one and complex, like the Iliads and the Romanceros of which it is a sister; [a] prodigious product of the combination of all the forces of an epoch, where, upon each stone, one sees starting forth [13] in a hundred fashions the fancy of the workman chastened by the genius of the artist; [a] sort of human creation, in a word, mighty and fecund like the divine creation of which it seems to have stolen the twofold character — variety, eternity.

And what we say here of the façade must be said [14] of the entire church, and what we say of the cathedral church of Paris must be said [14] of all the churches of Christendom in [15] the Middle Ages. All [things] hold [2] [together] in that art, self-created, logical, and well proportioned. [To] measure the great toe of the foot (it) is [to] measure the giant.

Let us return to the façade of Notre Dame, such as it appears to us (still) at the present time when we are piously going to admire the solemn and mighty cathedral which frightens, according to the chroniclers.

Three important things are to-day missing in [15] that façade, — in the first place, the flight of eleven steps which formerly raised it above the ground; next, the lower series of statues which occupied the niches of the three portals; and the upper series of the twenty-eight most ancient kings of France, which garnished the gallery of the first story, starting with Childebert and ending with [16] Philip Augustus, holding in [his] hand "the imperial apple."

[12] See *effect*.
[13] Use the infinitive.
[14] Render *it is necessary* (falloir) *to say it*.
[15] Replace *in* by *at*.
[16] Render *from* (à partir de) *Childebert as far as . . .*

EXERCISE XLVII

General Considerations on Paris

LONDON, Sept. 20, 19 . .

Dear Friend:

As you may see (it) by reading the heading of my letter, I have left the capital of France; and it is from London that I impart to you my general impressions of Paris.

She has been called the heart and the brain of France. It has even been said [1] that she was the capital of Europe, the center of the entire world, the modern metropolis of civilization, etc.

All these complimentary phrases have never appeared exaggerated, and are so universally sanctioned that it would even be superfluous to try to justify them as they have entered so [2] deeply (into) the ordinary language of all nations.

It is certain that no city — none of the great historical cities — has had the same power of radiation, has played the same sovereign part, has had the same charm for strangers, has exercised that prestige so absolute and so irresistible to-day that the frivolities of her fashions and customs make themselves felt to [3] the utmost parts of the world and (that) she is in the act of even effacing the very last [4] trace [5] of national originality [5] to impress everywhere her own stamp.

She is in the modern world preëminently [6] the capital, the meeting place of mankind, the second fatherland of all those who resided there [for] a short [7] time, the regret of those who left it, and the Mecca of those who never visited it.

[1] Use the active voice with *on* as the subject.

[2] Translate *as . . . so* by *tant* which must begin the clause.

[3] See *make.*

[4] Render *as far as the last . . .*

[5] Use the plural.

[6] Put the adverb after *capital.*

[7] See *time.*

She is the city of the Present, as Rome is the city of the Past. Other cities may imitate her, but no metropolis of modern times can truly stand a comparison with the capital of France.

There are, perhaps, cities more wealthy and more seductive from [8] the beauty of their landscapes and the salubrity of their climate. There is not one whose charm is [9] so irresistible and so powerful.

If she does not offer to her visitors the historical treasures of Rome, the blue sky of Naples, the lagoons of Venice with their gondolas, the extent of the population of London, the feverish activity of New York, she possesses what the main cities of the other countries will never acquire — the beauty of her embellishments, the disposition of her streets and boulevards, the splendor of her architectural marvels, the traditional and exquisite urbanity [10] of the inhabitants, the exuberant and refined gayety, the seductive gracefulness of manners, the native elegance of the women, the artistic development of the people, legions of eminent writers, artists, statesmen, scientists with a [11] universal reputation, the delicate taste in the toilet and in the harmonious blending of the shades of fabrics, the clever arrangement of the displays in the [11] shop windows, the inimitable skill in the making of these precious trinkets known as [12] articles of Paris, and that need of motion of the Parisian crowd, [a] peculiar fever which Jules Claretie baptized by [13] the name of acute "boulevardite."

That is why Paris can loudly claim the title of capital of the world, of queen of wit and fashion; that is why no one is a great artist as long as his talent is not sanctioned by

[8] Replace by *by*.
[9] Use the subjunctive.
[10] Render *the exquisite urbanity traditional.*
[11] Replace by *at the.*
[12] *sous le nom de.*
[13] Replace by *of.*

the applause [5] of the Parisian public; that is why Paris has become (the) modern Mecca.

If Switzerland is the recreation ground of Europe . . . and America, Paris is the favorite city of their pleasures. It is there that every year from all parts of the globe thousands of travelers betake themselves in quest of enjoyment [5] and diversion.[5] Everything in Paris is made to please, to charm, and to instruct.

Besides, Paris is the microcosm of France, the point of convergence and concentration where the national genius with all its energies is condensed.[14] Her population incessantly renewed by provincial migrations, lasts too short [7] [a] time to form a local and distinct race. Continually enriched by these additions, she escapes that degeneracy of isolation which in a given time alters all exclusive types. This renewing, this continuous cross breeding [5] are a kind of high culture. Such races as those from Auvergne and Franche Comté bring there their strength, while others infuse into Parisian blood the enthusiasm of the South, the spirit of the Gascons, the richness of imagination, the passion for arts, the taste for [13] poetry and for [13] eloquence, the Breton tenacity, the Norman shrewdness, the taste for [13] business, the fearlessness of the maritime tribes, the Picardian acuteness, the Flemish tranquillity, etc.

It seems evident that the character and physiognomy of the Parisian people show plainly the effects of [15] this perpetual mixture, and if Paris seems to be the most French city in [13] the whole country, it is precisely because all France is represented and condensed there.

There are, however, a Parisian wit, type, and character which are handed down [14] and persist in their special originality, and which the influence of the surroundings has developed and maintained for ages.[16]

[14] Use the reflexive form. [15] See *show*. [16] Render *through the times*.

The most striking features of the Parisian character have been for[17] [a] long time independence of mind, freedom of conduct, a jesting skepticism, the hatred of rule and yoke.

What has been called[1] the French wit — this generous spirit, this sparkling gayety, this bright sword of the Gallic laugh, [a] protestation of intelligence against force, and often [an] act of virility, [a] cry of war and of emancipation — is condensed[14] and sharpened[14] in the Parisian wit, deadly to despotism as to superstitions.

What makes the grandeur of Paris (it) is not only the fact that she is the city of wealth, of pleasures, of fine arts, of splendid monuments, the arbiter of taste, the city which is the realization of all dreams and fairy scenes, but it is especially because she is the city of ideas, the pioneer of progress, the vanguard of Liberty. It is for this reason that she is unique and deserves to lead mankind like the column of fire which guided the sacred people in the desert, like the star which served as [a] beacon to the kings of the Orient.

You see that, more than ever, I am an enthusiastic admirer of Paris, and allow me to sum up my opinion by saying that Paris seems to me to be an immense electric focus whose rays, uncommonly powerful and luminous, light the most remote[18] corners of the terrestrial globe.

Very truly yours.[19]

[17] Say *are since.*

[18] See *corner.*

[19] *A vous de tout cœur.*

ABBREVIATIONS

adj.	adjective.	*ind.*	indicative.
adv.	adverb.	*irr.*	irregular.
art.	article.	*m.*	masculine.
cond.	conditional.	*p.*	past.
conj.	conjunction.	*part.*	participle.
defect.	defective.	*pl.*	plural.
f.	feminine.	*pres.*	present.
fam.	familiar.	*prep.*	preposition
fut.	future.	*pret.*	preterit.
imp.	imperative.	*pron.*	pronoun.
imperf.	imperfect.	*sing.*	singular.
impers.	impersonal.	*subj.*	subjunctive.

Verbs conjugated with *to be* in French are preceded by a star (*). Reflexive verbs are not marked, since all are conjugated with *to be* in French.

FRENCH–ENGLISH VOCABULARY

A

à, *prep.*, to, at, in, of, by, under, with.

a, *pres. ind. of* avoir.

abaisser, to cast down.

abandonner, to abandon.

abattre, to knock down; to copy.

abattu, -e, thrown down; see bride.

abonder en, to be full of, to be rich in.

abord, *m.*, approach; *d'abord*, at first, first; *au premier abord*, at the very first.

absolument, absolutely.

académie, *f.*, academy.

accabler, to overpower, to overcome.

accélérer, to hasten, to quicken.

accident, *m.*, accident; *sans le moindre accident de terrain*, absolutely even.

accompagner, to accompany, to go along.

accrocher, to hang; *s'accrocher*, to be fastened.

acheminer (s'), to walk.

acquitter, to pay.

activité, *f.*, diligence.

admirable, admirable.

admiration, *f.*, admiration.

admirer, to admire.

adresse, *f.*, address.

adresser, to deliver; *adresser la parole à*, to address.

affaire, *f.*, affair, business, trouble; see tirer.

affamé, -e, starving, greedy; *m.*, starving person.

affreu-x, -se, awful.

afin que, in order that, so that.

agilité, *f.*, quickness.

agir (s'), to be a question.

agiter, to agitate, to move.

agréable, agreeable, pleasant.

aie, aient, *pres. subj. of* avoir.

ailleurs (d'), besides, moreover.

aimer, to like; *aimer mieux*, to prefer.

ainsi, thus; *ainsi que*, as well as; *et ainsi de suite*, and so forth.

air, *m.*, air; see nez and courant.

aise, *f.*, ease; *à son aise*, leisurely.

aise, glad; *bien aise*, very glad.

ait, *pres. subj. of* avoir.

alerte, alert.

aligner (s'), to form a line.

* aller, *irr.*, to go; *il va de soi* or *il va sans dire*, it goes without saying.

allumer, to light.

alors, then; *alors que*, when.

ambition, *f.*, ambition.

américain, -e, American.

ami, *m.*, friend.

amonceler, to gather.

amour, *m.*, love; Cupid.

ancien, -ne, ancient.

ancien, *m.*, ancient.
anglais, **-e**, English.
Angleterre, *f.*, England.
animal, *m.*, animal.
année, *f.*, year.
annoncer, to announce.
antiquité, *f.*, antiquity.
anxieu-x, **-se**, anxious.
apaiser, to appease.
apercevoir, *irr.*, to perceive.
aperçut, *pret. of* **apercevoir**.
aplomb, *m.*, assurance, boldness.
Apollon, *m.*, Apollo.
apparaître, *irr.*, to appear.
apparition, *f.*, appearance.
appartement, *m.*, apartment.
appeler, to call; *s'appeler*, to call each other; to be called.
après, *prep.*, after; **après que**, *conj.*, after.
arbre, *m.*, tree.
arc, *m.*, arch; bow.
arcade, *f.*, arcade.
archiduchesse, *f.*, archduchess.
architecte, *m.*, architect.
argent, *m.*, silver; money.
arme, *f.*, weapon; see **place**.
armée, *f.*, army; troops.
arracher, to snatch, to tear.
arrêt, *m.*, stop.
arrêter, to stop; *s'arrêter*, to stop.
arrivée, *f.*, arrival.
* **arriver**, to arrive; *impers.*, to happen.
art, *m.*, art.
article, *m.*, article.
artifice, *m.*, artifice; see **feu**.
artificier, *m.*, pyrotechnist.
artillerie, *f.*, artillery.
artistique, artistic.
Asie, *f.*, Asia.
aspect, *m.*, aspect, sight.
assaillir, *irr.*, to assail, to strike.
assaut, *m.*, assault; *d'assaut*, by storm.
asseoir, to seat.
assez, enough, pretty, rather.
assis, **-e**, *p. part. of* **asseoir**.
assister à, to be present at.
atteignez, **atteignons**, *pres. ind. of* **atteindre**.
atteindre, *irr.*, to reach; *c'est à qui atteindra*, they vie with each other to see who will reach.
attendre, to wait for, to expect.
attente, *f.*, waiting; see **salle**.
attention, *f.*, attention.
attitude, *f.*, attitude.
attrayant, **-e**, attractive.
au = **à** + **le** (*art.*), to the, at the, in the.
aubaine, *f.*, chance.
aube, *f.*, dawn.
aucun, **-e**, any, no; none.
auditeur, *m.*, hearer.
aujourd'hui, to-day.
auner, to measure.
auprès de, near, to.
auquel, to which.
aurait, **auraient**, **aurions**, *cond. of* **avoir**.
aurore, *f.*, dawn.
aussi, also; as; accordingly.
aussitôt, at once; *aussitôt que*, as soon as.
autant de, as many; *d'autant plus . . . que*, all the more . . . as; see **valoir**.
autorité, *f.*, authority.
autour de, around.
autre, other.
autrement, otherwise.

Autriche, *f.*, Austria.
aux = **à** + **les** (*art.*), to the, at the, in the.
avalanche, *f.*, avalanche.
avance (d'), beforehand.
avancer, to advance; *s'avancer*, to advance, to walk.
avant, avant de, avant que, before; *en avant*, forward; ahead.
avant derni-er, -ère, last but one.
avec, with; at.
avenue, *f.*, avenue.
aviser (s'), to take into one's head.
avoir, *irr.*, to have; *avoir lieu*, to take place; *avoir lieu de*, to have occasion to; *il y a*, there is, there are; *avoir beau . . .*, to do something in vain; *avoir besoin de*, to need; to be in need of; *avoir à cœur de*, to set one's heart on; *avoir raison*, to be right; *avoir tort*, to be wrong.
avouer, to confess, to acknowledge.
ayant, *pres. part. of* **avoir**.

B

bagage, *m.*, or **bagages**, *m. pl.*, luggage, baggage, things.
bain, *m.*, bath.
baissé, -e, lowered; see **tête**.
bal, *m.*, ball.
balayer, to sweep.
balayeur, *m.*, street sweeper.
balcon, *m.*, balcony.
balle, *f.*, ball; see **saisir**.
balustrade, *f.*, railing.
banal, -e, common, common looking.
banc, *m.*, bench; see **char**.
banque, *f.*, bank; see **billet**.
banquette, *f.*, upholstered bench.
bas, -se, low; see **tête**.
bas, *m.*, bottom; *en bas de*, from.
bataille, *f.*, battle.
bâtir, to build.
battement, *m.*, beating.
battre, to beat; *battre le pavé*, to idle about town.
beau, bel, belle, beautiful, fine; see **avoir, faire, voir**, and **belle**.
beaucoup, much, many; *beaucoup de*, many, a great deal of; see **falloir**.
beauté, *f.*, beauty.
bée, *adj. f.*, gaping.
belle, *f. of* **beau**; *de plus belle*, more and more.
besogne, *f.*, work, task, job.
besoin, *m.*, need; *avoir besoin de*, to need, to be in need of.
bête, *f.*, beast.
bien, well, indeed; very; it is very true; *ou bien*, or else; *bien des*, many; *bien d'autres*, many others; *bien que*, although; see **tant** and **prendre**.
bientôt, soon.
billet, *m.*, ticket; *billet de banque*, banknote.
blanc, blanche, white; see **carte**.
blondinette, *f.*, small light-haired girl.
boîte, *f.*, box.
bon, -ne, good, right; *de bonne heure*, early; *à quoi bon*, what's the use of; *à bon marché*, cheaply; see **pas** and **chemin**.
Bonaparte, a French general; later Napoleon I. (1769–1821).
bond, *m.*, jump; see **saisir**.
bondé, -e, crowded.
bonheur (par), fortunately.
boniment (*fam.*), *m.*, short speech.

bouche, *f.*, mouth; see **mettre**.
bouchée, *f.*, mouthful.
bouclier, *m.*, shield.
boue, *f.*, mud.
bougie, *f.*, wax candle.
boulevard, *m.*, boulevard.
bout, *m.*, end; see **venir**.
bras, *m.*, arm; *en bras de chemise*, in one's shirt sleeves; see **tour**.
brave, brave.
bref, brève, short.
bref, *adv.*, in short.
bride, *f.*, bridle; *à bride abattue*, at full speed; see **lâcher**.
briller, to shine.
broyer, to crush.
bruit, *m.*, noise, rumor; see **courir**.
brûlant, -e, burning.
brûler, to burn; to pass by without stopping.
brume, *f.*, mist.
brusque, sudden.
brusquement, abruptly.
buissonni-er, -ère, living among bushes; see **école**.
bulletin, *m.*, baggage check.
but, *m.*, aim.

C

c' = **ce** (*pron.*).
cacher, to conceal, to hide; *se cacher*, to hide.
calcul, *m.*, calculation.
calepin, *m.*, small notebook.
calicot, *m.*, calico.
calme, calm.
camarade, *m.*, comrade.
campagne, *f.*, country district.
Campana (Musée), a celebrated collection of artistic objects bought from the papal government in 1861.
canapé, *m.*, sofa.
candélabre, *m.*, chandelier.
canne, *f.*, cane, stick.
canon, *m.*, cannon.
capitale, *f.*, capital.
car, *conj.*, for.
caravane, *f.*, caravan.
cardinal, *m.*, cardinal; *le grand cardinal*, Richelieu (1585–1642).
carquois, *m.*, quiver.
carré, -e, square.
carrefour, *m.*, square, crossing.
carte, *f.*, card; *carte blanche*, unlimited powers, full authority.
cas, *m.*, case; *au cas que*, in case; *faire peu de cas de*, to set little value on, to slight, to have little regard for.
catastrophe, *f.*, catastrophe.
Catinat, a marshal of France (1637–1712).
cause, *f.*, cause.
causer, to cause.
ce, cet, cette, *adj.*, this, that.
ce, *pron.*, that, it, he, she.
cela, *pron.*, that; *en cela*, in this respect.
célèbre, celebrated.
célébrer, to celebrate.
celle, *f. of* **celui**.
celui, *pron.*, this, that; *celui ci*, this one, the latter; *celui là*, that one, the former; *celui qui*, he who, him who.
cent, hundred.
centaine, *f.*, about a hundred.
central, -e, central.
centre, *m.*, center.
centuple (au), a hundred times.
cependant, however.
certain, -e, certain.

certainement, certainly.
ces, *pl. of* adj. **ce**, these, those
cesser, to cease.
cette, *f. of* adj. **ce**.
ceux, *pron.*, these, those; *ceux ci*, these.
chair, *f.*, flesh; see **donner**.
chaise, *f.*, chair.
chambre, *f.*, room; *chambre à coucher*, sleeping room, bedroom.
champ, *m.*, field; *sur le champ*, at once; *champ de course*, race course.
Champs Élysées, *m. pl.*, Champs Élysées, the finest avenue in Paris.
chanceler, to totter, to stagger.
chandelier, *m.*, candlestick.
changer, to change.
chacun, *pron.*, each one, every one.
chaque, *adj.*, each, every.
char (*m.*) **à bancs**, wagonette.
Charlemagne, Charlemagne (742–814).
Charles Martel, victor of the Saracens at Poitiers (689–741).
Charles I^er^, king of England (1600–1649).
chasseur, *m.*, hunter.
château, *m.*, castle; *châteaux en Espagne*, castles in the air.
chaussée, *f.*, roadway.
chef, *m.*, chief, leader, guide.
chef d'œuvre, *m.*, masterpiece.
chemin, *m.*, road; *chemin faisant*, while walking, on the way; *bon chemin*, right way.
cheminée, *f.*, fireplace.
chemise, *f.*, shirt.
cher, chère, dear, expensive.
chercher, to look for.
cheval, *m.*, horse; *à cheval*, on horseback.
chevalet, *m.*, easel.
cheveu, *m.*, hair; see **prendre**.
chez moi, at home.
chien, *m.*, dog; see **donner**.
chœur, *m.*, chorus.
choisir, to choose, to select.
choix, *m.*, choice, selection.
chose, *f.*, thing; *autre chose*, anything else; *quelque chose*, *m.*, something.
chute, *f.*, fall.
cicerone, *m.*, guide.
ciel, *m.*, heaven, sky.
cinq, five.
clairière, *f.*, glade.
classe, *f.*, class.
classique, classical.
clin, *m.*, wink; *en un clin d'œil*, at a glance.
clocher, *m.*, steeple; see **course**.
clou, *m.*, nail; main attraction.
Clovis, the founder of the Frankish monarchy (465?–511).
cocher, *m.*, coachman.
cœur, *m.*, heart; *avoir à cœur de*, to set one's heart on.
coiffer, to fix the hair of.
coiffeur, *m.*, hairdresser; see **garçon**.
coiffure, *f.*, headdress; see **salon**.
coin, *m.*, corner; *coin ou recoin*, nook and corner.
colis, *m.*, package, piece of luggage.
collection, *f.*, collection.
colonnade, *f.*, colonnade.
colonne, *f.*, column.
colossal, -e, colossal.
combien de? how much? how many? *combien de temps?* how long?

comble, *m.*, height; *au comble de*, overwhelmed with; *pour comble de malheur*, to complete the misfortune; see **mettre**.

commandement, *m.*, command.

commander, to order.

comme, as, like, how.

commencement, *m.*, beginning.

commencer, to begin.

comment, how.

commis, *m.*, clerk; *commis de magasin*, salesman.

compagnon, *m.*, companion; *compagnon de voyage*, fellow traveler.

comparer, to compare, to liken; *se comparer*, to be compared.

compartiment, *m.*, compartment.

composer, to compose, to form.

composition, *f.*, composition.

comprendre, *irr.*, to understand.

comprirent, *pret. of* **comprendre**.

compte, *m.*, account; see **rendre**.

compter, to count, to intend, to reckon; *à pas comptés*, slowly.

concorde, *f.*, concord.

Condé, a celebrated French general (1621–1686).

conducteur, *m.*, conductor.

conduire, *irr.*, to conduct, to lead, to take, to drive.

conduite, *f.*, pipe.

conférence, *f.*, lecture.

conférencier, *m.*, lecturer.

confisquer, to confiscate, to take away.

connaître, *irr.*, to be acquainted with, to know.

consacrer, to devote.

conseil, *m.*, advice.

contemplation, *f.*, contemplation; see **perdre**.

contempler, to contemplate.

contenir, *irr.* (like **tenir**), to contain.

content, -e, pleased.

contenu, *m.*, contents.

continuer, to continue, to go on.

contraindre, *irr.*, to oblige.

contraire (au), on the contrary.

contre, against, close.

convaincre, *irr.*, to convince.

conversation, *f.*, talk.

convoitise, *f.*, eagerness.

copie, *f.*, copy.

copier, to copy.

coq, *m.*, rooster.

corps, *m.*, body; *corps d'armée*, body of troops.

Corrège (le), Corregio, a famous Italian painter (1494–1534).

côté, *m.*, side, direction.

cou, *m.*, neck; see **jeter**.

couché, -e, stretched.

coucher (se), to go to bed, to set; see **chambre**.

coude, *m.*, elbow; see **jouer**.

couler, to flow.

couleur, *f.*, color, paint.

coup, *m.*, blow; *coup d'œil*, glance, sight, spectacle; *d'un seul coup*, at once; see **tout**.

coupable, *m.*, guilty person.

couper, to cut.

couperet, *m.*, knife.

cour, *f.*, court.

courage, *m.*, courage; see **prendre**.

courant, *m.*, course; *courant d'air*, draught; *être au courant de*, to be acquainted with (something); *mettre au courant de*, to post on.

courbatu, -e, extremely tired.

courir, *irr.*, to run; *le bruit avait couru*, it had been rumored.

courroie, *f.*, strap.
cours, *m.*, course.
course, *f.*, race; *course au clocher*, steeple chase.
court, -e, short.
court, *pres. of* courir.
couteau, *m.*, knife.
coûter, to cost.
coutume, *f.*, custom, habit.
couverture, *f.*, lap robe.
couvrir, *irr.*, to cover.
craindre, *irr.*, to fear.
crainte, *f.*, fear; *de crainte que*, lest.
créer, to create; *créer un peu d'intimité dans*, to make a little homelike.
cri, *m.*, cry, crowing.
crier, to cry, to shout.
croire, *irr.*, to believe; *se croire*, to believe to be.
croiser, to cross.
cuivre, *m.*, copper, brass.
cunéiforme, cuneiform.
curieu-x, -se, curious.
curieux, *m. pl.*, curious people.
curiosité, *f.*, curiosity, curious sight.
cyclone, *m.*, cyclone.

D

d' = de.
daigner, to condescend.
dame, *f.*, lady.
danger, *m.*, danger.
dans, *prep.*, in, into, through.
dauphin, *m.*, Dauphin, heir apparent of the throne of France.
davantage, more.
David (Louis), celebrated French painter (1748-1825).
de, *prep.*, of, out of, from, with, for, in, by, about.
de, *partitive art.*, some, any.
débarcadère, *m.*, landing place.
débiter (*fam.*), to deliver.
déboucher, to come out, to issue.
débris, *m.*, remains.
décevoir, *irr.*, to disappoint.
déchirant, -e, heartrending.
déclarer, to declare.
déçoive, *pres. subj.* of décevoir.
découvrir, *irr.* (like couvrir), to discover, to find out.
décrire, *irr.* (like écrire), to describe.
déçu, -e, *p. part. of* décevoir.
décuple (au), ten times.
dédaigneu-x, -se, disdainful.
dédale, *m.*, labyrinth.
défaut, *m.*, fault.
défection, *f.*, defection.
défendre, to defend.
défiler, to defile.
dégourdir, to take the stiffness out of.
dégoût, *m.*, disgust.
degré, *m.*, degree; *au plus haut degré*, exceedingly.
dégringoler, to tumble down.
déjeuner, *m.*, breakfast.
déjeuner, to breakfast.
Delacroix (Eugène), one of the greatest French painters of the nineteenth century (1799-1863).
demander, to ask; *demander des nouvelles de*, to inquire about the health of.
dépaqueter, to unpack.
départ, *m.*, departure.
dépasser, to exceed.
dépêcher (se), to hasten.
déployé, -e, spread; see gorge.
dépourvu (au), unawares.
derni-er, -ère, last.
dérouler (se), to occur, to take place.
dérouter, to puzzle, to disconcert.

derrière, behind.
des = **de** + **les** (*art.*), of the, from the; some, any.
dès que, as soon as.
désagréable, disagreeable.
désastre, *m.*, disaster.
descendre, to descend, to go down, to alight.
description, *f.*, description.
désespoir, *m.*, despair; *au désespoir*, in despair; *mettre au désespoir*, to drive to despair.
désirer, to desire.
désireu-x, -se, desirous.
désordre, *m.*, disorder.
dessin, *m.*, drawing.
dessiner (se), to be outlined.
dessus, *adv.*, on them; *au dessus de*, above, over.
destination, *f.*, destination; *à destination de*, directly for.
destiner, to destine, to intend.
détresse, *f.*, dilapidated state.
deux, two.
devant, before, by, in front of; *marcher devant*, to walk ahead; *au devant de*, to meet.
***devenir**, *irr.* (like **venir**), to become.
deviner, to guess.
devint, *pret. of* **devenir**.
devise, *f.*, motto.
devoir, *irr.*, must; to be to; to owe.
dévorer, to devour, to swallow, to annihilate; *dévorer des yeux*, to gaze at.
devra, devrons, *fut. of* **devoir**.
devrait, *cond. of* **devoir**.
dextérité, *f.*, dexterity.
dieu, *m.*, god.
différent, -e, different, various.
difficile, difficult, hard.
difficulté, *f.*, difficulty.
dignement, in a worthy manner.
dire, *irr.*, to say, to tell; see **aller**.
directement, directly.
direction, *f.*, direction, leadership.
diriger (se), to turn one's steps, to take one's way.
discipline, *f.*, discipline.
discours, *m.*, speech.
disperser, to scatter.
disposer (se), to get ready.
distance, *f.*, distance; **à quelques pas de distance**, a few steps behind.
distancer, to outrun, to leave behind.
dix, ten.
docile, docile.
docilement, with docility.
doit, *pres. ind. of* **devoir**.
dôme, *m.*, cupola.
dommage, *m.*, damage; *quel dommage!* what a pity!
donc, therefore.
donner, to give; *donner lieu à*, to cause, to bring about; *donner sa langue aux chiens*, to give up guessing; *donner la chair de poule à*, to make shudder *or* shiver; *donner droit à*, to entitle to.
dont, of which, of whom, whose.
doré, -e, gilded.
dormir, *irr.*, to sleep.
dort, *pres. ind. of* **dormir**.
douane, *f.*, custom-house office.
douceur, *f.*, nice sensation.
douter, to doubt.
douze, twelve.
dramatique, dramatic.
dresser, to erect; *se dresser*, to be erected.

droit, -e, right, straight.
droit, *m.*, right; *droit d'entrée*, duty; see donner.
droite, *f.*, right side.
du = de + le (*art.*), of the, from the.
dû, due, *p. part of* devoir, due; *ils auraient dû*, they should have.
Duguesclin, a famous French captain (1314–1380).
duquel, of whom, whose.
durent, *pret. of* devoir.
durer, to last.
dussent, *imperf. subj. of* devoir.

E

eau, *f.*, water; see mettre.
ébahi, -e, astounded.
éblouir, to dazzle.
éblouissant, -e, dazzling.
ébranler (s'), to start.
écarquiller, to open wide.
écarter, to push aside.
échafaud, *m.*, scaffold.
échancrure, *f.*, opening.
échapper à, to escape.
écho, *m.*, echo.
éclat, *m.*, brilliancy, luster.
école, *f.*, school; *faire l'école buissonnière*, to miss one's classes, to play truant.
écraser, to crush, to run over.
écrier (s'), to exclaim.
écrin, *m.*, casket.
écrire, *irr.*, to write.
écrivain, *m.*, writer.
édifice, *m.*, edifice, building.
édredon, *m.*, eider down coverlet.
effet, *m.*, effect.
efforcer (s'), to try.
effort, *m.*, effort.
effroyable, frightful.
effusion, *f.*, effusion, outburst.
égarer (s'), to lose one's bearings, to lose one's way.
égyptien, -ne, Egyptian.
Eiffel; see tour.
élan, *m.*, speed.
élancer (s'), to rush, to dash.
élémentaire, elementary, simple.
élève, *m.*, pupil.
élever (s'), to rise, to arise.
elle, she, her; it.
elles, they.
Élysées; see Champs.
embarras, *m.*, trouble.
embellissement, *m.*, embellishment.
embrasser, to embrace.
embrouiller (s'), to get confused.
émotion, *f.*, emotion.
emparer; *s'emparer de*, to seize.
empêcher, to prevent; *s'empêcher de*, to help, to keep from.
employé, *m.*, employee, clerk; *employé de douane*, custom-house officer.
emporter, to carry away, to sweep away; *l'emporter* (*sur*), to prevail (over).
empressé, -e, eager, prompt.
émulation, *f.*, emulation.
en, *prep.*, in, within, into; to; on; while; *tout en*, while.
en, *pron.*, some, any; of it, of them; on them; for it, on account of it; its, their.
encadrer, to frame.
enchanté, -e, enchanted.
encombre, *m.*, trouble; *sans encombre*, unimpeded.
encore, yet, still; *encore un*, one more; *encore des*, more.

endormir (s'), *irr.* (like **dormir**), to fall asleep.
endroit, *m.*, spot.
Endymion, a shepherd condemned by Jupiter to an eternal sleep.
enfant, *m.* and *f.*, child.
enfiévré, -e, feverish.
enfin, at last, finally.
engageant, -e, engaging, enticing.
engloutir (s'), to be swallowed up, to disappear.
engouffrer (s'), to be ingulfed, to disappear.
enjambée, *f.*, stride.
ennemi, *m.*, enemy.
ennui, *m.*, annoyance.
enregistrement, *m.*, checking.
enregistrer, to check.
ensanglanter, to stain with blood.
ensemble, together.
ensemble, *m.*, ensemble, whole, entirety; see **vue**.
entasser, to heap, to pack close together.
entendre, to hear.
enthousiaste, enthusiastic.
entourer, to surround.
entraîner, to drag down.
entre, between.
entrée, *f.*, entrance, beginning; see **droit**.
entreprendre, *irr.* (like **prendre**), to undertake.
* **entrer dans**, to enter.
entretenir (s'), *irr.*, to converse.
entretient, *pres. ind. of* **entretenir**.
entrouvrir, *irr.* (like **ouvrir**), to half open.
envie, *f.*, desire; *avoir envie de*, to have a mind to; see **mourir**.
envoyer, *irr.*, to send.
épais, -se, thick.
épingle, *f.*, pin; see **tiré**.
épisode, *m.*, episode.
époque, *f.*, epoch.
épouvantable, frightful.
épouvante, *f.*, consternation.
éprouver, to experience, to feel.
équilibre, *m.*, equilibrium.
escalier, *m.*, staircase.
espace, *m.*, space.
Espagne, *f.*, Spain; see **château**.
espèce, *f.*, kind.
espérer, to hope.
essayer, to try.
essentiel, -le, essential.
est, *m.*, east.
est, *pres. ind. of* **être**.
et, and.
établir, to establish.
étage, *m.*, floor; *le premier étage*, the second floor (in France).
étagère, *f.*, shelf.
étalage, *m.*, show window.
étaler, to display; *s'étaler*, to extend.
état, *m.*, state, condition; *être en état de*, to be able to; see **mettre**.
été, *p. part. of* **être**.
éteindre, *irr.*, to extinguish.
éteint, -e, *p. part. of* **éteindre**.
étendre (s'), to spread out, to reach.
étoile, *f.*, star.
étonnant, -e, astonishing.
étouffer, to stifle.
étrang-er, -ère, foreign.
étranger, *m.*, stranger; *de l'étranger*, from abroad, from a foreign country.
être, *irr.*, to be; *il est* (*impers.*), there is, there are.

étroit, -e, narrow.
étude, *f.*, study.
étudiant, *m.*, student.
eu, -e, *p. part. of* **avoir**.
eurent, *pret. of* **avoir**.
Europe, *f.*, Europe.
européen, -ne, European.
eut, *pret. of* **avoir**.
eût, *imperf. subj. of* **avoir**.
eux, they, them.
éveiller, to awaken; *s'éveiller*, to awake.
événement, *m.*, event.
éviter, to avoid.
examiner, to examine.
exaspéré, -e, angry, enraged.
excédent, *m.*, overweight.
excitation, *f.*, excitement.
excursion, *f.*, excursion.
excuser, to excuse.
exécuter (s'), to be executed.
exemple, *m.*, example; *par exemple*, for instance.
exercice, *m.*, exercise.
expédition, *f.*, expedition, visit; sending.
expérimenté, -e, experienced, old.
expliquer, to explain; *s'expliquer*, to be explained.
exposer, to expose.
express, *m.*, express train, flyer.
expression, *f.*, expression.
exprimer, to express.
extasier (s'), to go into ecstasy.
extraordinaire, extraordinary.
extrémité, *f.*, extremity.

F

face, *f.*, face; *en face* or *d' en face*, opposite; see **volte**.
facile, easy.
facilement, easily, nicely.
faible, weak.
faire, *irr.*, to do, to make, to cause, to order, to have; to pay; to deliver; to be (weather); *ne faire que*, to do nothing but; *se faire à*, to become used to; *s'y faire*, to become used to it; *faire enregistrer*, to have . . . checked; *faire queue*, to stand in line; *faire la sourde oreille*, to turn a deaf ear; *se faire entendre*, to be heard; *faire le pied de grue* (*fam.*), to dance attendance; *faire semblant de*, to pretend to; *faire la grasse matinée*, to sleep very late; *il fait beau*, it is fine weather; *faire peu de cas de*, to set little value on, to slight, to have little regard for; *faire de son mieux*, to try one's very best; *faire mal*, to hurt; *se faire mal*, to hurt one's self; *faire volte face*, to turn about; *avoir vite fait*, to be soon through.
faisant, *pres. part. of* **faire**.
fait, *p. part. of* **faire**; see **tout**.
falloir, *irr.*, *impers.*, to be necessary; to take (time).
falloir (s'en), *impers.*, to be wanting; *s'en falloir de beaucoup*, to be far from; *s'en falloir de peu* or *peu s'en falloir*, nearly, almost; *tant s'en faut*, far from it.
fallut, *pret. of* **falloir**.
fantaisie, *f.*, fancy.
fantastique, fantastic.
fasse, *pres. subj. of* **faire**.
fatigue, *f.*, fatigue.
faudrait, *cond. of* **falloir**.

faufiler (se), to slip.
faut, *pres. ind. of* falloir.
favorablement, favorably.
favori, -te, favorite.
féerique, fairylike.
féliciter, to congratulate.
femme, *f.*, woman.
fenêtre, *f.*, window; see jeter.
fera, *fut. of* faire.
ferait, *cond. of* faire.
ferez, *fut. of* faire.
ferme, firm; see pied.
fermé, -e, clinched; see dormir.
fermer, to shut.
ferré, -e, bound with iron; see voie.
festin, *m.*, banquet.
fête, *f.*, feast, festival, entertainment.
feu, *m.*, fire; *en feu*, on fire; *feu d'artifice*, fireworks, set of fireworks, pyrotechnical display, pyrotechnical exhibition.
feuillage, *m.*, foliage.
feuilleter, to look over.
fiacre, *m.*, cab, hack; *fiacre à galerie*, hack with a railed top.
figurer (se), to imagine.
fil, *m.*, wire.
filer, to slip, to speed.
filet, *m.*, rack.
finir, to finish, to end; *être fini*, -*e*, to be over; *avoir vite fini*, to be quickly through.
firent, *pret. of* faire.
fissions, *imperf. subj. of* faire.
fit, *pret. of* faire.
flamand, -e, Flemish.
flambée, *f.*, brushwood fire.
flamber, to blaze.
flamme, *f.*, flame.
flammèche, *f.*, flake of fire.
flâner, to stroll.
fleur, *f.*, flower; *à petites fleurs*, with small figures.
fleuve, *m.*, river.
flot, *m.*, stream, flood.
fois, *f.*, time; *à la fois*, at once, at the same time.
folle, *f. of* fou.
fonction, *f.*, duty.
fonctionner, to work.
fond, *m.*, bottom; *à fond*, thoroughly; *à fond de train*, at a breakneck speed.
fonder, to found.
font, *pres. ind. of* faire.
fontaine, *f.*, fountain.
force, *f.*, force.
forcer, to oblige.
forêt, *f.*, forest.
formalité, *f.*, formality, regulation.
former, to form.
fort, very.
fossé, *m.*, ditch.
fou, fol, folle, mad; see garde.
foudre, *f.*, thunder, thunderbolt.
foudroyant, -e, startling, dizzy.
fouetter, to whip, to strike.
foule, *f.*, crowd.
fouler, to tread; *fouler le plancher des vaches*, to be on terra firma, to land.
fracas, *m.*, crash.
frais, *m. pl*, expense.
franc, *m.*, franc.
français, -e, French.
Français, *m.*, Frenchman.
français, *m.*, French language.
France, *f.*, France.
François 1^er^, Francis I., king of France (1494–1547).
frapper, to strike.

fugace, fleeting, swift.
fuir, *irr.*, to flee.
fumeur, *m.*, smoker.
furent, *pret. of* **être**.
furieu-x, -se, furious.
furieusement, furiously.
fusée, *f.*, rocket.
fussent, *imperf. subj. of* **être**.
fut, *pret. of* **être**.
futur, -e, future.

G

Gabrielle, a girl's name.
gai, -e, gay, cheerful.
galerie, *f.*, gallery; top, roof; see **fiacre**.
garantir, to protect.
garçon, *m.*, waiter; *garçon coiffeur*, barber's assistant.
garde, *f.*, care; *prendre bien garde de*, to take great care not to.
garde fou, *m.*, parapet.
garder, to keep; *se garder bien de*, to take good care not to.
gardien (*m.*) **de la paix**, policeman.
gare, *f.*, station; *en gare*, at the station.
garnir, to supply.
gauche, *adj.*, left.
gauche, *f.*, left side.
gaz, *m.*, light gas.
géant, *m.*, giant; see **pas**.
général, -e, general.
généralement, usually.
genre, *m.*, kind.
gens (see N. R. 3), people; *jeunes gens*, young men.
gentil, -le, nice.
Géricault, famous French painter (1791–1824).
gésir, *irr.*, *defect.*, to lie, to be lying.
gigantesque, gigantic.
Girodet, a French painter (1767–1824).
gît, *pres. ind. of* **gésir**.
glace, *f.*, pane.
glisser, to slip, not to insist.
gloire, *f.*, glory.
gorge, *f.*, throat; *à gorge déployée*, immoderately, loudly, uproariously.
goût, *m.*, taste.
goûter à, to taste.
grâce à, thanks to.
grammaire, *f.*, grammar.
grand, -e, large, great, tall.
grandiose, grand.
gras, -se, fat; see **matinée**.
gratis, free of charge.
grave, grave, great, serious.
gré, *m.*, will; *savoir mauvais gré à*, to bear a grudge against, to be displeased with; *savoir gré* or *bon gré*, to be grateful.
grimper, to climb.
grisâtre, grayish.
grondement, *m.*, rumbling.
gros, -se, large, deep.
grouper, to group; *se grouper*, to group together, to form a group.
grue, *f.*, crane; *faire le pied de grue* (*fam.*), to dance attendance.
guère, not much; *ne . . . guère que*, hardly, scarcely.
guet, *m.*, watch; *avoir l'œil au guet*, to be on the lookout.
guichet, *m.*, ticket office.
guide, *m.*, guide; guidebook; handbook.
guillotine, *f.*, guillotine.
guise, *f.*, way; *en guise de*, by way of.

H

habiller, to dress.
habituer, to accustom.
haleine, *f.*, breath.
†haletant, -e, out of breath.
†halle, *f.*, market.
†halte, *f.*, halt.
†harangue, *f.*, address, speech.
†hareng, *m.*, herring.
†hâte, *f.*, haste; *en grande hâte*, or *en toute hâte*, in a hurry, hastily.
†hâter (se), to hasten.
†haut, -e, high.
†haut, *adv.*, loud; *tout* †*haut*, aloud.
†héler, to call.
†Henri IV., famous king of France (1553–1610).
héroïque, heroic.
hésiter, to hesitate
heure, *f.*, hour, o'clock; time; *de bonne heure*, early.
heureu-x, -se, happy.
†heurter, to jostle, to run against.
†hideu-x, -se, hideous, frightful.
hier, yesterday.
histoire, *f.*, history; *histoire de*, just to.
historique, historical.
homme, *m.*, man.
honneur, *m.*, honor.
horloge, *f.*, clock.
horrible, hideous, shocking.
†hors de, from, out of; *hors ligne*, beyond comparison, first-class.
hôte, *m.*, host.
hôtel, *m.*, hotel; *hôtel de ville*, city hall.
†housse, *f.*, covering.
†huit, eight.
humain, -e, human.
humoristique, full of humor, humorous.
†hurler, to howl.

I

idiomatique, idiomatic.
ignominieusement, in an ignominious way.
ignorant, -e, unaware of.
ignorer, to ignore; not to know.
il, he, it (subject), there (subject).
illuminer, to illuminate.
imagination, *f.*, imagination.
imaginer (s'), to imagine.
imiter, to imitate.
immédiatement, at once.
immense, immense.
immobile, motionless.
impérieu-x, -se, imperious.
impitoyablement, unmercifully, pitilessly.
importation, *f.*, importation.
importer, *impers.*, to be of importance.
imposant, -e, imposing.
impossible, impossible.
impression, *f.*, sensation.
impressionner, to impress.
incendie, *m.*, fire.
incident, *m.*, incident.
inconvenient, *m.*, inconvenience.
indescriptible, indescribable, beyond description.
indienne, *f.*, printed calico, chintz.
indifférence, *f.*, indifference.
indifférent, -e, indifferent.

† The initial *h* of these words was formerly aspirate; therefore no elision takes place before it, nor can the preceding word be linked with it.

indiquer, to show, to point out.
infini (à l'), infinitely.
Ingres, celebrated French painter (1781–1867).
inscription, *f.*, inscription.
installer (s'), to take a seat.
instant, *m.*, instant.
Institut, *m.*, Institute.
instructi-f, -ve, instructive, profitable.
intéresser, to interest; *s'intéresser*, to become interested.
interjection, *f.*, interjection.
interlocuteur, *m.*, interlocutor, questioner.
intime, inner.
intimité, *f.*, intimacy; see **créer**.
invasion, *f.*, invasion, rush.
ironie, *f.*, irony.
itinéraire, *m.*, itinerary.

J

j' = je.
jaillir, to gush out, to stream out.
jaillissant, -e, gushing.
jamais, ever; *ne . . . jamais*, never; *à jamais*, forever.
jambe, *f.*, leg.
jardin, *m.*, garden.
je, I.
Jeanne d'Arc, Joan d'Arc, French heroine (1412–1431).
jeter, to throw; to utter; to cast, to take (a glance); *se jeter au cou de*, to fall on the neck of; *jeter par les fenêtres*, to squander.
jeune, young.
joie, *f.*, joy.
jouer, to play; *se jouer*, to play; *jouer des coudes*, to elbow.
jouir de, to enjoy.
jour, *m.*, day.
journée, *f.*, day.
joyau, *m.*, jewel.
joyeu-x, -se, joyful, cheerful.
jusqu'à, *prep.*, until, as far as, to; even to, the very; *jusqu'à ce que*, *conj.*, until.
justement, justly.
justice, *f.*, justice.

L

l' = le, la; l'on = on.
la, *f. art.*, the; *pron.*, her, it (object).
là, *adv.*, there.
lâcher, to let go; *lâcher la bride*, to give free course.
laisser, to let; *ne pas laisser de* (before an infinitive), not to fail to.
lancer (se), to rush; *être lancé, -e*, to be going.
langue, *f.*, tongue, language; see **donner** and **Molière**.
laquelle, *f. of* **lequel**.
large, wide, broad.
lassitude, *f.*, fatigue, weariness.
le, *art.*, the; *pron.*, him, it (object).
leçon, *f.*, lesson.
lendemain, *m.*, next day; *le lendemain matin*, the next morning.
lent, -e, slow.
lentement, slowly.
Léonard; see **Vinci**.
lequel, *pron.*, which.
les, *pl. art.*, the; *pron.*, them.
lesquels, lesquelles, which.
leu; see **queue**.
leur, *adj.*, their; *pron.*, to them.

lever, to raise; *se lever*, to get up; *lever la tête*, to look up.
lever, *m.*, rising.
lèvre, *f.*, lip; see **suspendre**.
lieu, *m.*, place; see **avoir** and **donner**.
ligne, *f.*, line; see **hors**.
limité, -e, limited.
lit, *m.*, bed.
livre, *m.*, book.
livrer, to deliver; *se livrer à*, to take part in.
locomotive, *f.*, engine.
logis, *m.*, lodging.
loin, far; *au loin*, far away, in the distance.
lointain, -e, distant.
long, longue, long, lengthy; *le long de*, along.
longer, to walk along.
longtemps, a long time.
longue, *f. of* long; *à la longue*, in the long run.
longueur, *f.*, length.
lorsque, when.
Louqsor or Luxor, Egyptian village, from which the obelisk of the Place de la Concorde was brought.
Louis XIV., king of France (1638–1715).
Louis XV., great-grandson of the preceding (1710–1774).
Louis XVI., grandson of the preceding (1754–1793).
Louvre, *m.*, former royal residence, now the largest museum in Paris.
lueur, *f.*, dim light.
lugubre, gloomy.
lui, he, him; to him, for him; *lui même*, himself.
lumière, *f.*, light.
lune, *f.*, moon, moonlight.
Lutèce, *f.*, Lutetia.
Luxembourg, *m.*, one of the finest palaces in Paris; museum and seat of the Senate.

M

Madeleine, *f.*, a famous church.
magasin, *m.*, store.
magnifique, magnificent, splendid.
mai, *m.*, May.
main, *f.*, hand; *avoir dans la main*, to have well in hand; see **prendre**.
maint, -e, many a.
maintenant, now.
mais, but.
maison, *f.*, house.
maître, *m.*, master, teacher.
majesté, *f.*, majesty.
majestueu-x, -se, majestic.
mal, *adv.*, badly; see **tant**.
mal, *m.*, harm; *faire mal*, to hurt; *se faire mal*, to hurt one's self.
malheur, *m.*, misfortune; see **comble**.
malheureusement, unfortunately.
malle, *f.*, trunk.
maman, *f.*, mamma.
manquer, to fail; *manquer de* (before a noun), to lack.
marchandises, *f. pl.*, freight.
marche, *f.*, speed.
marché, *m.*, bargain; *à bon marché*, cheaply.
marcher, to march, to walk, to proceed.
mariage, *m.*, marriage.
Marie Antoinette, queen of France (1755–1793).
marque, *f.*, proof.
marquer, to indicate

masque, *m.*, mask.

Masséna, one of the most illustrious marshals of France (1758–1817).

masser, to group, to bring together.

massif, *m.*, mass, clump.

matin, *m.*, morning.

matinée, *f.*, forenoon ; *faire la grasse matinée*, to sleep very late.

Maurice de Saxe, marshal of France, one of the greatest captains of the eighteenth century.

mauvais, -e, bad.

Méduse, *f.*, a French boat the shipwreck of which is very famous (1816).

meilleur, -e, *adj.*, better ; **le meilleur**, the best.

mêle ; see **pêle**.

mêlée, *f.*, conflict, struggle.

mêler (se), to mingle.

même, *adj.*, same ; very ; self ; *le soir même*, on this or that very evening.

même, *adv.*, even ; *être à même de*, to be able to.

mémorable, memorable.

menacer, to threaten.

Mercier, a French writer (1740–1814).

mère, *f.*, mother.

merveille, *f.*, marvel ; *à merveille*, delightfully.

merveilleu-x, -se, marvelous.

mes, *pl. of* **mon**.

mesurer, to measure.

met, *pres. ind. of* **mettre**.

météore, *m.*, meteor.

méthode, *f.*, method.

mètre, *m.*, yard.

mettre, *irr.*, to put, to set, to lay ; *se mettre à* (before an infinitive), to begin to ; *se mettre en route*, to set out, to start ; *mettre le comble à*, to crown, to complete ; *mettre au courant de*, to post on ; *mettre en état de*, to enable to ; *mettre l'eau à la bouche à . . .*, to make the mouth of (a person) water ; *mettre au désespoir*, to drive to despair.

Metzu, Dutch painter (1630–1670).

meubler, to furnish.

meurt, *pres. ind. of* **mourir**.

midi, *m.*, south.

mieux, *adv.*, better ; *faire de son mieux*, to try one's very best ; *à qui mieux mieux*, in eager rivalry ; see **valoir**.

milieu, *m.*, middle, midst ; *au milieu de la nuit*, in the dead of night.

militaire, military.

mille, *adj.*, thousand ; *Mille et une Nuits*, Arabian Nights.

millier, *m.*, thousand.

minute, *f.*, minute.

mis, -e, *p. part of* **mettre**.

misérable, wretched.

mit, *pret. of* **mettre**.

mitraille, *f.*, grapeshot.

modéré, -e, moderate.

moderne, modern.

moindre, *adj.*, less ; *le moindre*, the least, the most insignificant.

moins, *adv.*, less ; *au moins*, at least ; *à moins que*, unless.

mois, *m.*, month.

Molière, the greatest French dramatist (1622–1673) ; *la langue de Molière*, the French language.

moment, *m.*, moment.

momie, *f.*, mummy.
mon, ma, my.
monarchie, *f.*, royalty.
monde, *m.*, world, people; *tout le monde*, everybody.
monolithe, *m.*, monolith.
monsieur, *m.*, sir.
monter, to mount, to go up, to get into.
montre, *f.*, watch.
montrer, to show, to point out.
monument, *m.*, monument.
monumental, -e, monumental.
mot, *m.*, word, saying.
*mourir, *irr.*, to die; *mourir d'envie de*, to pine to.
mouvement, *m.*, motion, movement.
moyen, *m.*, means.
multiple, various.
munir, to provide.
Murillo, a famous Spanish painter (1618–1682).
murmurer, to whisper, to mutter.
musée, *m.*, museum.

N

n' = ne.
nage (en), perspiring.
*naître, *irr.*, to be born, to arise; faire naître, to produce.
Napoléon, Napoleon I. (1769–1821).
natal, -e, native.
ne, not; *ne . . . pas*, *pas . . . ne*, not; *ne . . . que*, only; *ne . . . plus*, no longer, no more; *ne . . . point*, not at all; *ni . . . ni ne*, neither . . . nor.
néanmoins, nevertheless.
nécessaire, necessary.
net, -te, clear.
nez, *m.*, nose; *le nez en l'air*, looking up.
ni . . . ni ne, neither . . . nor.
noble, noble.
nocturne, nocturnal.
nom, *m.*, name.
nombreu -x, -se, numerous.
non, not; no.
nord, *m.*, north.
nos, *pl. of* notre.
note, *f.*, note.
notre, our.
nous, we, us, to us.
nouveau, nouvel, -le, new, other; *de nouveau*, again.
nouvelle, *f. of* nouveau.
nouvelle, *f.*, news; see demander.
novice, *adj.*, inexperienced, green.
novice, *m.*, novice.
nuage, *m.*, cloud.
nuit, *f.*, night; see mille.

O

ô! O!
obéir à, to obey.
obéissant, -e, obedient.
obélisque, *m.*, obelisk.
obligeance, *f.*, kindness.
observation, *f.*, observation.
obtenir, *irr.* (like tenir), to obtain, to get.
occasion, *f.*, occasion.
occuper, to occupy; *s'occuper à*, to be busying one's self with; *s'occuper de*, to attend to.
octroi, *m.*, city toll.
Œdipe, *m.*, Œdipus, a picture also called The Sphinx.
œil, *m.*, eye; see guet, clin and ouvrir.
œuvre, *f.*, work; see chef.
offert, -e, *p. part. of* offrir.
offre, *f.*, offer.
offrir, *irr.*, to offer.

ombre, *f.*, shade.
omnibus, *m.*, omnibus.
on or **l'on**, *pron.*, one, people, they.
ont, *pres. ind. of* **avoir**.
opération, *f.*, operation.
opiniâtre, obstinate, stubborn.
optimiste, *m.*, optimist.
or, *m.*, gold.
ordre, *m.*, order.
oreille, *f.*, ear; *dormir sur les deux oreilles*, to sleep soundly; see **faire**.
orienter (s'), to get one's bearings.
orner, to adorn.
oser, to dare.
ou, or; *ou bien*, or else.
où, where; to which; *au moment où*, at the very moment when.
oublier, to forget.
ouest, *m.*, west.
ouï dire, *m.*, hearsay.
outre (en), moreover.
ouvert, **-e**, *p. part. of* **ouvrir**.
ouvrir, *irr.*, to open; *ouvrir de grands yeux*, to keep one's eyes wide open; *s'ouvrir un passage*, to force one's way.

P

paix, *f.*, peace; *en paix*, peacefully.
palais, *m.*, palace; *Palais Bourbon*, Chamber of Deputies.
pâle, pale.
palette, *f.*, palette.
panique, *f.*, panic.
panorama, *m.*, panorama.
papa, *m.*, papa.
pape, *m.*, pope.
paquet, *m.*, bundle.
par, by.
paraître, *irr.*, to appear.
parapluie, *m.*, umbrella.
parce que, because.
parcourir, *irr.* (like **courir**), to travel over.
parent, *m.*, relative.
parer, to adorn; *se parer*, to dress up.
parfaitement, in a perfect way.
parfois, sometimes.
Paris, *m.*, Paris.
parisien, **-ne**, Parisian.
parler, to speak.
parmi, among.
parole, *f.*, word, saying; *adresser la parole à*, to address.
parquet, *m.*, floor.
part, *f.*, part, share; *de toutes parts*, in all directions.
parti, *m.*, resolution; see **tirer** and **prendre**.
***partir**, *irr.*, to depart.
***parvenir**, *irr.* (like **venir**); *parvenir à* (before a verb), to succeed in; (before a noun), to reach.
parviendrait, **parviendrions**, *cond. of* **parvenir**.
parvienne, *pres. subj. of* **parvenir**.
parvient, *pres. ind. of* **parvenir**.
parvinrent, *pret. of* **parvenir**.
pas, *m.*, step, pace; *à pas comptés*, slowly; *d'un bon pas*, at a lively pace; *à pas de géant*, with gigantic strides; see **retourner**.
pas, *adv.*, not.
passage, *m.*, passage, way.
passe, *f.*, passage; *être en belle passe de*, to be in a fair way to.
passé, **-e**, over.
passer, to pass, to leave behind, to spend; *se passer de*, to do without, to dispense with.

patatras! crash!
pauvre, poor.
pavé, *m.*, pavement; see **battre.**
payer, to pay; *payé, -e, de,* rewarded for.
pays, *m.*, country.
peau, *f.*, skin.
peine, *f.*, trouble; *à peine,* hardly, no sooner, scarcely.
peintre, *m.*, painter.
pêle mêle, *m.*, pell mell.
pencher (se), to lean, to bend; *se pencher à,* to lean out of.
pendant, during, for (expression of time); *pendant que, conj.*, while.
pendule, *f.*, mantel clock.
penser, to think.
perché, -e, perched.
perdre, to lose; *se perdre,* to lose one's way; *perdre de vue,* to lose sight of; *se perdre dans la contemplation de,* to fall into ecstasy before; see **tête.**
péripéties, *f. pl.*, various incidents.
périr, to perish.
permanence (en), to stay permanently.
Perrault (Claude), a famous architect (1613–1688).
persan, -e, Persian.
personnage, *m.*, personage.
personne, *f.*, person.
personne, *pron.*, *m.*, anybody; *ne . . . personne, personne . . . ne,* nobody.
perspective, *f.*, perspective.
perte, *f.*, loss; *à perte de vue,* as far as the eye can see.
peser, to weigh.
pessimiste, *m.*, pessimist.
pétard, *m.*, firecracker.
petit, -e, small, little, petty, short.
peu, *adv.*, little; *quelque peu,* somewhat; *tant soit peu,* somewhat.
peu, *m.*, little, few; *peu de,* few; *un peu de,* a little; *peu de temps,* a short time; see **falloir.**
peuple, *m.*, people.
peur, *f.*, fear; *avoir peur,* to fear; *de peur que,* lest.
peut, *pres. ind. of* **pouvoir.**
peut être, perhaps.
phrase, *f.*, sentence.
Pie VII., Pius VII., pope from 1800 to 1823.
pièce, *f.*, piece, coin.
pied, *m.*, foot; bottom; *à pied,* on foot; *de pied ferme,* unflinchingly; see **grue.**
piédestal, *m.*, pedestal, base.
pinceau, *m.*, brush.
piquant, -e, lively, stylish.
pis, *adv.*, worse; see **tant.**
piste, *f.*, track.
place, *f.*, place, square; seat; *place d'armes,* drill ground; see **prendre.**
placer, to place.
plafond, *m.*, ceiling.
plaisir, *m.*, pleasure.
plancher, *m.*, floor; *plancher des vaches* (*fam.*), terra firma.
planté, -e, stuck.
planter (se), to post one's self.
platane, *m.*, plane tree.
plein, -e, full; *en plein soleil,* in the full heat of the sun.
pleurer, to weep, to mourn.
plume, *f.*, pen.
plupart, *f.*, most, greater part.
plus, more; *le plus,* the most; *ne . . . plus,* no longer, no

more; *on ne peut plus* (before an adj.), most, exceedingly; *plus d'un*, more than one; *d'autant plus . . . que*, all the more . . . as; *plus rien*, no longer anything; *de plus belle*, more and more; *ne plus en pouvoir*, to be exhausted.

plutôt, rather.

poids, *m.*, weight.

poing, *m.*, fist; *dormir à poings fermés*, to sleep soundly.

point, *m.*, point; *ne . . . point*, not at all; *être sur le point de*, to be about to.

poitrine, *f.*, chest.

politesse, *f.*, politeness.

pompe, *f.*, pomp.

pompeu-x, -se, pompous, gorgeous.

pont, *m.*, bridge.

populaire, popular.

porter, to carry; *se porter au devant de*, to rush to meet.

portière, *f.*, car window.

portrait, *m.*, portrait.

poser, to put, to set.

possible, possible.

poste, *m.*, post.

poster (se), to post one's self, to stop.

poteau, *m.*, post.

poule, *f.*, hen; see **donner**.

pour, *prep.*, for, to, in order to; *pour que*, *conj.*, in order that, so that; *pour ce qui est de*, as to.

pourboire, *m.*, gratuity, tipping.

pourquoi, why.

pourra, *fut. of* **pouvoir**.

poursuivre, *irr.* (like **suivre**), to pursue.

pourtant, however.

pousser, to utter; to heave.

poussière, *f.*, dust.

pouvoir, *irr.*, to be able, can, may; *il se peut que*, it may be; *ne plus en pouvoir*, to be exhausted; *on ne peut plus* (before an adj.), most, exceedingly.

pratique, *f.*, practice.

précaution, *f.*, precaution.

précieu-x, -se, precious.

précipiter, to throw; *se précipiter*, to rush.

précision, *f.*, precision.

prédilection (de), favorite.

préférer, to prefer.

premi-er, -ère, first.

prendre, *irr.*, to take, to seize; *se prendre à*, to begin to; *s'y prendre*, to go about it; *prendre son courage à deux mains*, to pluck up courage; *prendre place*, to take a seat; *bien lui en prend*, it is very wise of him; *prendre l'occasion aux cheveux*, to seize the occasion by the forelock; *prendre le parti de*, to make up one's mind; *prendre garde de*, to take care not to.

prennent, *pres. ind. of* **prendre**.

préparer, to prepare; *se préparer*, to get ready.

près de, near; *de près*, closely.

presque, almost.

presse, *f.*, rush.

presser, to hasten, to increase.

prêt, -e, ready.

principal, -e, main.

pris, -e, *p. part. of* **prendre**.

prit, prîtes, *pret. of* **prendre**.

prix, *m.*, price; *au prix de*, after.

procéder par, to take.

procurer (se), to get, to buy.
produire, *irr.*, to produce; *se produire*, to occur.
profiter de, to profit by.
profond, -e, deep.
programme, *m.*, program.
prohibé, -e, prohibited, dutiable.
proie, *f.*, prey; *en proie*, a prey.
prolongé, -e, prolonged.
promenade, *f.*, walk.
promener, to let wander.
promeneur, *m.*, promenader, stroller.
prôné, -e, praised.
prononcer, to pronounce, to deliver.
proportionnel, -le, in proportion.
propos; **à propos de**, about; *être à propos*, to be the proper time.
propre, own.
propreté, *f.*, cleanness.
protester, to protest.
prouver, to prove.
province, *f.*, province.
provincial, *m.*, provincial.
prudence, *f.*, prudence.
pu, *p. part. of* **pouvoir**.
publi-c, -que, public.
puis, then.
puis, *pres. ind. of* **prendre**.
puisse, puissent, *pres. subj. of* **pouvoir**.
pulluler, to swarm.
pulvériser, to crush to atoms.
pût, *imperf. subj. of* **prendre**.

Q

qu' = **que**.
quand, when.
quant à, as to.
quarante, forty.
quart, *m.*, quarter.
quatre, four; *quatre à quatre*, four steps at a time.
que, *pron.*, what; whom; which; *qu'est ce que*, what (object); *qu'est ce qui*, what (subject).
que, *conj.*, that, than, as; whether; let; when; *que ne . . . !* O that . . . ; *ne . . . que*, only, but; *rien que*, on merely.
quel, -le, *adj.*, what; *quelque, quelque . . . que*, whatever.
quelconque, any, any whatever.
quelque, *adj.*, some; whatever; *pl.*, a few; *quelque chose*, *m.*, something; *quelqu'un*, somebody.
quelque, *adv.*, however; see **peu**.
quête, *f.*, quest.
queue, *f.*, tail; *à la queue leu leu*, one behind the other; see **faire**.
qui, who, whom, which, that; *ce qui*, what (subject); *pour ce qui est de*, as to; *c'est à qui atteindra*, they vie with each other to see who will reach; *à qui mieux mieux*, in eager rivalry.
quinze, fifteen.
quoi, *pron.*, what; *il y a de quoi*, there is enough to; *à quoi bon?* what's the use of?
quotidien, -ne, daily.

R

raconter, to relate.
radeau, *m.*, raft.
rage, *f.*, hobby.
raison, *f.*, reason; *avoir raison*, to be right.
ralentir, to slacken.
rang, *m.*, rank.
ranger, to dispose; *se ranger*, to stand back.

Raphaël, celebrated Italian painter, sculptor, and architect (1483–1520).
rapide, rapid.
rapide, *m.*, fast train, flyer.
rapidement, quickly.
rapidité, *f.*, swiftness.
rappeler à, to remind; *se rappeler*, to remember.
raser, to shave.
rassembler, to reunite.
rattraper, to catch, to prevent from falling.
ravager, to devastate.
ravissant, **-e**, bewitching, delightful, enchanting.
rayon, *m.*, ray.
réapparaître, *irr.* (like **paraître**), to reappear.
rebrousser chemin, to retrace one's steps.
recherche, *f.*, search.
récit, *m.*, recital, story.
réclamer, to claim, to demand, to ask for.
recoin, *m.*, nook; see **coin**.
reconnaître, *irr.*, to recognize.
recourir, *irr.*, to have recourse.
recours, *m.*, recourse.
réel, **-le**, real.
régaler, to treat.
regard, *m.*, glance; *du regard*, by a glance.
regarder, to look at, to look out.
régiment, *m.*, regiment.
règne, *m.*, reign.
régner, to reign.
regretter, to regret.
régularité, *f.*, regularity.
relâche, *m.*, respite, intermission.
reluire, *irr.* (like **luire**), to shine.
reluisant, **-e**, shining.
remarquer, to notice.
Rembrandt, celebrated Dutch painter (1608–1699).
remémorer (se), to remember.
remettre, *irr.*, to put again; to hand; *se remettre en route*, to start again, to set out again.
remit, *pret. of* **remettre**.
remuer, to stir.
rencontrer, to meet.
rendre, to render; *se rendre*, to betake one's self; *se rendre compte de*, to realize, to understand, to have a definite idea of, to have a clear understanding of.
rendu, **-e**, exhausted.
renseignement, *m.*, information.
***rentrer dans**, to reënter.
renverser, to upset, to knock down, to overthrow.
reparaître, *irr.* (like **paraître**), to reappear.
réparer, to make up.
reparut, *pret. of* **reparaître**.
répercuter, to repeat.
répéter, to repeat.
replacer, to place again.
répondre à, to answer.
reposer, to rest.
représenter, to represent.
réprimer, to repress, to put aside.
réserver, to reserve.
résister, to resist.
résolu, *p. part. of* **résoudre**.
résolument, resolutely.
résonner, to resound, to ring.
résoudre, *irr.*, to decide, to determine.
respect, *m.*, respect.
respectueusement, respectfully.

resplendissant, -e, resplendent.
ressembler à, to resemble, to look like.
ressentir (se), *irr.* (like **sentir**), to feel the effects.
reste, *m.*, rest, remainder.
* **rester**, to remain; to stand.
rétablir (se), to be reëstablished, to be restored.
retard, *m.*, delay; *en retard*, late.
retenir, *irr.* (like **tenir**), to engage.
retentir, to resound.
* **retourner**, to go back; *retourner sur ses pas*, to go back; *se retourner*, to turn around.
retrouver, to find, to find again.
réunir, to gather together.
réussir, to succeed.
rêve, *m.*, dream; *rêve des Mille et une Nuits*, very fine dream.
réverbère, *m.*, lamp post.
révolution, *f.*, revolution.
riche, rich.
richesse, *f.*, riches.
rideau, *m.*, curtain.
rien, *pron.*, *m.*, anything; *ne . . . rien*, *rien . . . ne*, nothing; *rien que*, on merely.
rire, *irr.*, to laugh.
risque, *m.*, risk, chance.
rive, *f.*, bank.
robe, *f.*, dress.
roi, *m.*, king.
roman, *m.*, novel.
Rome, *f.*, Rome.
Rosa, a famous Italian painter (1615–1673).
roulement, *m.*, rolling.
rouler, to roll, to move.
route, *f.*, road; *en route*, on the way, during the trip; let us start; see **mettre** and **remettre**.
Rubens, celebrated Flemish painter (1577–1640).
rue, *f.*, street.
ruer (se), to rush, to dash, to dart.

S

s'.= **se**; = **si** before *il* and *ils*.
sa, *f. of* **son**.
sache, *pres. subj. of* **savoir**.
Saint Louis, king of France (1215–1270).
saisir, to seize, to catch; *saisir la balle au bond*, to seize the occasion by the forelock.
salle, *f.*, hall, room; *salle d'attente*, waiting room.
salon, *m.*, parlor; *salon de coiffure*, barber's shop; *salon carré*, hall containing the masterpieces of the greatest foreign painters; *salon carré français*, hall devoted to the choicest specimens of the French School.
saluer, to greet.
Salvator; see **Rosa**.
sangler, to strap.
sans, *prep.*, without; *sans que*, *conj.*, without.
sapin, *m.*, fir tree; (*fam.*), hack.
satisfaction, *f.*, contentment.
saura, saurons, *fut. of* **savoir**.
saurions, *cond. of* **savoir**.
sauter, to jump.
savoir, *irr.*, to know; *savoir gré* or *bon gré*, to be grateful; *savoir mauvais gré à*, to bear a grudge against, to be displeased with.
savourer, to enjoy.
Saxe; see **Maurice**.

scène, *f.*, scene.
scintillant, -e, sparkling.
scintiller, to sparkle.
se, one's self, himself, to himself, to themselves, each other, one another; to, of, *or* with each other.
sec, sèche, sharp.
second, -e, second.
Seine, *f.*, Seine.
séjour, *m.*, stay.
séjourner, to stay.
semaine, *f.*, week.
semblable, similar, such.
semblant, *m.*, pretense; *faire semblant de*, to pretend to.
sembler, to seem.
semer, to spread.
sent, *pres. ind. of* sentir.
sentiment, *m.*, feeling.
sentir, *irr.*, to feel; *se sentir*, to feel to be.
sept, seven.
sera, serez, *fut. of* être.
serait, *cond. of* être.
sergent (*m.*) de ville, policeman.
serré, -e, close, serried.
serrer, to press; *serrer la main à*, to shake hands with.
service, *m.*, duty; *de service*, on duty.
servir, *irr.*, to serve; *se servir de*, to use, to make use of.
ses, *plur. of* son.
seul, -e, alone, single, mere; see coup.
seulement, only.
sexe, *m.*, sex.
si, *adv.*, so; such (before an adjective).
si, *conj.*, if.
siéger, to hold one's sittings.
sien (le), his, hers, its.
sifflet, *m.*, whistle.
signal, *m.*, signal.
silencieusement, silently.
silencieu-x, -se, silent.
silhouette, *f.*, silhouette, outline.
simple, simple.
sinon, if not.
situé, -e, situated.
six, six.
soi, one's self; *il va de soi*, it goes without saying.
soigné, -e, careful.
soir, *m.*, evening; night.
soit, *pres. subj. of* être; see tant.
soit que . . . , soit que . . . , whether . . ., or.
soixante, sixty.
soixante dix, seventy.
sol, *m.*, soil.
soleil, *m.*, sun; see plein.
sombre, dull, dark, gloomy.
sommeil, *m.*, sleep.
sommes, *pres. ind. of* être.
son, his, her, its.
sonner, to strike.
sont, *pres. ind. of* être.
sorte, *f.*, sort, kind.
sortie, *f.*, walk.
*sortir, *irr.*, to go out, to leave.
sou, *m.*, cent.
soudain, suddenly.
soudainement, suddenly.
souffert, *p. part. of* souffrir.
souffler, to blow, to breathe.
souffrir, *irr.*, to suffer, to fare badly.
souhait, *m.*, wish.
souhaiter, to wish, to express a wish.
soulagement, *m.*, relief.
soulever, to raise.
soupir, *m.*, sigh.
source, *f.*, spring.

sourd, -e, deaf.
sournoisement, slyly.
sous, under.
soustraire, *irr.* (like **traire**); *se soustraire à*, to avoid, to escape.
soutenu, -e, strenuous.
souvenir (se), *irr.* (like **venir**); *se souvenir de*, to remember.
souvenir, *m.*, memory, recollection.
souvent, often.
souvienne, *pres. subj. of* **souvenir**.
souviennent, *pres. ind. of* **souvenir**.
soyons, *pres. subj. of* **être**.
spécial, -e, special.
spectateur, *m.*, spectator, witness.
spirituel, -le, witty.
splendeur, *f.*, splendor, splendid sight.
splendide, splendid.
square, *m.*, square.
station, *f.*, station.
stationner, to stand.
statue, *f.*, statue.
stratégiquement, in a strategical way.
strident, -e, shrill.
subséquent, -e, following.
substantiel, -le, hearty.
succès, *m.*, success.
suffire, *irr.*, to suffice, to be enough.
suis, *pres. ind. of* **être**.
suite, *f.*, following; **dans la suite**, later; see **tout** and **ainsi**.
suivre, *irr.*, to follow.
sujet, *m.*, subject.
superbe, superb, wonderful.
superficiel, -e, superficial, rapid.
supposer, to suppose, to think.
sur, on, about.
surexcité, -e, overexcited.
surpasser, to surpass.
surprendre, *irr.* (like **prendre**), to catch.
surprise, *f.*, surprise.
surprit, *pret. of* **surprendre**.
sursaut (en), with a start.
surtaxe, *f.*, additional charge.
surtout, above all, especially.
surveillance, *f.*, guardianship.
* **survenir**, *irr.* (like **venir**), to occur, to take place.
survint, *pret. of* **survenir**.
suspendre, to hang; *être suspendu aux lèvres de*, to drink in the words of.

T

table, *f.*, table.
tableau, *m.*, picture, description.
tabouret, *m.*, stool.
taille, *f.*, height.
talus, *m.*, high bank.
tandis que, *conj.*, while.
tant, so much, so many; *tant bien que mal*, rather badly, tolerably; *tant soit peu*, somewhat; *tant s'en faut*, far from it; *tant pis*, so much the worse.
tard, late.
tarder, to delay; *il lui tarde de*, he is longing to; *ne pas tarder à*, not to be long in, soon.
tas, *m.*, bunch.
taureau, *m.*, bull.
tel, -le, such.
télégraphique, telegraph.
témoin, *m.*, witness.
tempête, *f.*, tempest, storm.
temps, *m.*, time; weather; *de temps en temps* or *de temps à autre*, from time to time.
tendre, to strain.
tendresse, *f.*, affection.

tenir, *irr.*, to hold, to keep; *se tenir*, to stand; *s'en tenir à*, to be satisfied with; *à quoi s'en tenir sur*, what to think of.

terminer, to end; *se terminer*, to end.

terrain, *m.*, ground; see **accident**.

terre, *f.*, earth; see **ventre**.

terreur, *f.*, terror; *la Terreur*, that period of the French Revolution when executions were most numerous (May 1793–July 1794).

terrible, terrible.

terrifier, to frighten.

tête, *f.*, head; *en tête*, ahead; *tête baissée* or *tête basse*, headlong; *perdre la tête*, to lose one's wits; see **tue** and **lever**.

théâtre, *m.*, theater; seat.

tiendrait, *cond. of* **tenir**.

tiendront, *fut. of* **tenir**.

tiennent, *pres. subj. of* **tenir**.

tigre, *m.*, tiger.

tinssent, *imperf. subj. of* **tenir**.

tirer, to pull, to fire, to set off; *se tirer d'affaire*, to get along; *s'en tirer*, to get through; *être tiré à quatre épingles*, to look as if one had just come out of a band-box; *tirer parti de*, to derive profit, to turn into account.

Titien (le), Titian, a celebrated Italian painter (1477–1576).

titre, *m.*, title.

tohu bohu, *m.*, hubbub, confusion.

toilette, *f.*, toilet.

tombée, *f.*, fall; *à la tombée du jour*, at sunset, at nightfall.

* **tomber**, to fall.

ton, *m.*, tone.

tonnerre, *m.*, thunder.

torrent, *m.*, torrent.

tort, *m.*, wrong; *avoir tort*, to be wrong.

toucher, to touch; *toucher à*, to draw near.

toujours, always.

tour, *f.*, tower; *tour Eiffel*, Eiffel tower.

tour, *m.*, turn; *à tour de bras*, with all one's might.

tourbillon, *m.*, whirlwind.

touriste, *m.*, tourist.

tourner, to turn.

tournoyer, to whirl.

tous, *pl. of* **tout**.

tout, **-e**, *adj.*, any; all; whole; *tous les jours*, every day; *tout le monde*, everybody.

tout, *pron.*, everything.

tout, *adv.*, all, quite; *tout en*, while; *tout † haut*, aloud; *tout à coup*, suddenly; *tout de suite*, at once; *tout à fait*, completely.

toutefois, however.

trace, *f.*, footstep; see **voler**.

tracer, to trace, to prepare.

tragique, tragic.

train, *m.*, train; *être en train de*, to be in the act of; *être dans tout son train*, to be at full tilt; see **fond**.

traîner, to drag.

trait, *m.*, feature; *sous les traits de*, under the guise of.

tramway, *m.*, street car.

transformer, to transform; *se transformer en*, to turn into a.

transporter, to carry, to take.

travailler, to work, to prompt.

travers (**à**), through; *de travers*, obliquely.

traverser, to traverse, to cross.
trente, thirty; *trente et un*, thirty-one.
très, very.
tressaillir, *irr.* (like assaillir), to give a start; *faire tressaillir*, to startle.
tricoter, to knit.
trois, three.
trombe, *f.*, whirlwind.
tromper, to deceive; *se tromper*, to make a mistake.
trop, too, too much.
trottoir, *m.*, sidewalk.
troupeau, *m.*, flock.
trouver, to find, to consider; *se trouver*, to happen to be.
tue; *à tue tête*, at the top of one's voice, as loud as one can.
Tuileries (les), *f. pl.*, former residence of the kings of France; burned in 1871.
Turenne, a famous marshal of France (1611–1675).

U

un, -e, *art.*, a.
un, -e, *adj.*, one.
un, -e, *pron.*, one; *l'un l'autre, les uns les autres*, one another, each other; *les uns . . . , d'autres . . . ,* some . . . , some.
uniforme, alike.
union, *f.*, union.

V

va, *pres. ind. of* aller.
vacarme, *m.*, tumult, noise.
vache, *f.*, cow; see plancher.
vague, *f.*, wave; *de vague*, wavy.
vain (en), in vain.
vaincre, *irr.*, to overcome.
valeur, *f.*, value.
valise, *f.*, valise.
valoir, *irr.*, to be worth; *il vaut mieux* or *mieux vaut*, it is better; *autant vaut*, one may as well.
Van der Meulen, a Flemish painter (1634–1690).
Van Dyck, a famous Flemish painter (1599–1641).
vanter, to praise, to boast of; *se vanter*, to boast.
vapeur, *f.*, steam; *à toute vapeur*, at full speed.
varié, -e, varied.
varier, to vary.
vase, *m.*, vase.
vaste, spacious.
vaut, *pres. ind. of* valoir.
Vendôme, a French general (1654–1712).
* venir, *irr.*, to come; *venir de* (before an infinitive), to have just; *venir à* (before an infinitive), to happen to; *venir à bout de*, to manage to; *en venir à bout*, to manage to do it.
vent, *m.*, wind.
ventre, *m.*, belly; *ventre à terre*, at full speed.
venu, *m.*, comer.
verdure, *f.*, verdure.
véritable, true, real.
Véronèse, a celebrated Italian painter (1528–1588).
vers, toward.
Versaillais, *m.*, inhabitant of Versailles.
Versailles, a city near Paris, famous for its beautiful palace.
vertige, *m.*, frenzy.
vertigineu-x, -se, dizzy.

vertu, *f.*, virtue.
vestige, *m.*, trace.
veuille, *pres. subj. of* **vouloir**.
veut, *pres. ind. of* **vouloir**.
vibrer, to vibrate.
vice, *m.*, vice.
vicieu-x, -se, vicious.
vie, *f.*, life.
vieille, *f. of* **vieux**.
vient, *pres. ind. of* **venir**.
vieux, vieil, vieille, old.
vif, vive, lively, great.
village, *m.*, village.
Villars, a famous French marshal (1653–1734).
ville, *f.*, city.
Vinci (Léonard de), Leonardo da Vinci, a famous Italian painter and sculptor (1452–1519).
vingt, twenty.
vingtaine, *f.*, score.
vint, *pret. of* **venir**.
violence, *f.*, violence.
visage, *m.*, face.
vision, *f.*, vision.
visite, *f.*, visit, inspection.
visiter, to visit.
visiteur, *m.*, visitor.
vit, *pret. of* **voir**.
vite, fast, quickly; *avoir vite fait* or *fini*, to be quickly through.
vitesse, *f.*, speed.
vitrine, *f.*, shop window.
vive, *f. of* **vif**.
vivement, quickly, greatly.
vociférer, to bawl.
voici, here is, here are, this is, these are.
voie (*f.*) **ferrée**, railroad track.
voilà, there is, there are; *nous voilà*, there we are.
voiler, to veil.
voir, *irr.*, to see; *voir en beau*, to see through rose-colored glasses; *se voir*, to be seen.
voisinage, *m.*, neighborhood.
voiture, *f.*, carriage, vehicle.
voix, *f.*, voice.
voler, to fly; *voler sur les traces de*, to follow hurriedly the steps of.
volontiers, willingly.
volte face, *f.*; *faire volte face*, to turn about.
volubilité, *f.*, fluency of speech.
vos, *pl. of* **votre**.
votre, your.
voudrait, *cond. of* **vouloir**.
vouloir, *irr.*, wish; *vouloir bien*, to be kind enough to; *en vouloir à . . . de*, to blame . . . for, to have a grudge against . . . for.
vous, you, to you; to yourself.
voyage, *m.*, trip; see **compagnon**.
voyager, to travel, to ride.
voyageur, *m.*, traveler.
vrai, -e, true, genuine.
vraiment, truly.
vu, vus, *p. part. of* **voir**.
vue, *f.*, sight; *vue d'ensemble*, general view; see **perdre** and **perte**.

W

wagon, *m.*, car.

Y

y, *adv.*, there; *il y a*, there is, there are.
y, *pron.*, in it.
yeux, *pl. of* **œil**.

Z

Zéphire, *m.*, Zephyrus, personification of the west wind.

ABBREVIATIONS

adj.	adjective.	*irr.*	irregular.
adv.	adverb.	*m.*	masculine.
art.	article.	*n.*	noun.
conj.	conjunction.	*pl.*	plural.
dem.	demonstrative.	*prep.*	preposition.
f.	feminine.	*pron.*	pronoun.
indic.	indicative.	*rel.*	relative.
infin.	infinitive.	*sing.*	singular.
int.	interrogative.	*trans.*	transitive.
intrans.	intransitive.	*vb.*	verb.

ENGLISH–FRENCH VOCABULARY

NOTE. — This vocabulary is intended to contain all the words of Part II. except the few words translated or referred to other words in the footnotes.

English nouns will generally be found under the singular, adjectives and adverbs under the positive, and verbs under the infinitive. French verbs which are conjugated with *être* are preceded by a star, as *fall*, * tomber; but reflexive verbs are not marked, since they are *always* conjugated with *être*.

Irr. after an adjective means that its feminine or its plural is irregular.

The preposition placed in square brackets after a French verb or adjective is the proper one to use before any infinitive depending on this special verb or adjective, as *forget*, oublier [*de*]. Nouns generally require the preposition *de* before an infinitive, and the few cases when *à* must be used were translated in the notes.

The preposition placed in round brackets ( ) is the one to be used before nouns, pronouns, or adjectives.

Formerly aspirate *h* is indicated by a dagger before the letter; therefore no elision or linking should take place before it. Ex.: *height*, † hauteur.

A

a, un, une.

abandon, abandonner.

abbé, abbé, *m.*

able; *be able*, pouvoir [*no prep.*], *irr.*; être (*irr.*) à même [de], être (*irr.*) en état [de].

abode, quartier, *m.*; (*of the dead*), séjour, *m.*

abolish, supprimer.

about (*adv.*), environ; see **turn** and **walk**.

about (*prep.*), de; (= *on*), sur; (= *around*), autour de; (*the middle*), vers; (*time*), vers; *about it*, en; *be about*, être sur le point [de]; see **hang**.

above, au dessus de; see **one** and **pass**.

abreast, de front.

absence, absence, *f.*

absolute, absolu.

absolutely, absolument.

absurd, absurde.

abyss, gouffre, *m.*

academy, académie, *f.*

accept, agréer.

acclaim, acclamation, *f.*

accommodation, logement, *m.*

accompaniment, bruit, *m.*

accompany, accompagner.

accomplish, accomplir, effectuer.

accordion, accordéon, *m.*; see **play**.

according as, selon que; *according to*, selon, suivant.

accordingly, par conséquent.

account, description, *f.*; *on account of*, à cause de.

accuracy (*with considerable*), assez correctement.

accustomed; see become.
acknowledge, avouer.
acquaintance, connaissance, *f.*
acquainted; *be acquainted with*, connaître, *irr.*
acquire, acquérir, *irr.*
acre, arpent, *m.*; =40 ares, *m. pl.*
across, de l'autre côté de.
act as, servir (de), *irr.*
act; *be in the act*, être en train [de].
activity, activité, *f.*
acute, aigu, *irr.*
acuteness, vivacité, *f.*
add, ajouter.
addition, apport, *m.*; addition, *f.*
address, adresse, *f.*
adequate, adéquat, complet, *irr.*
adjacent, adjacent.
administer, administrer.
administration, administration, *f.*
admirable, admirable.
admiration, admiration, *f.*
admire, admirer.
admirer, admirateur, *m.*
admission, entrée, *f.*; see ticket.
advance, s'avancer.
advise, conseiller (à) [de].
affair, affaire, *f.*
affection, affection, *f.*
affectionate, affectionné, dévoué.
afraid; *be afraid*, avoir (*irr.*) peur [de], craindre [de], *irr.*
Africa, Afrique, *f.*
after, après; (*effort*), au prix de; (*pres. part.*), après (*past infinitive*).
afternoon, après midi, *m.* or *f.*
again, de nouveau; see step.
against, contre.
age, âge, *m.*; *Middle Ages*, moyen âge, *m. sing.*
aged, vieux, *irr.*
aglow, tout brillant (de).
ago, il y a, il y avait; *a few days ago*, il y a quelques jours; *a little while ago*, il y avait un moment.
aground, échoué.
ah! ah!
air, air, *m.*
Aladdin, Aladin.
Algiers, Alger, *m.*
alignment, alignement, *m.*
all (*adj.*), tout, toute, tous, toutes (see N. R. 24).
all (*adv.*), tout; *not . . . at all*, ne . . . point.
all (*pron.*), tout.
allegory, allégorie, *f.*
alley; see side.
allow, permettre (à) [de], *irr.*; laisser (*no prep.*); *allow itself*, se laisser (*no prep.*).
almost, presque.
alone, seul.
along, le long de.
already, déjà.
Alsace Lorraine, Alsace Lorraine, *f.*
Alsatian (*adj.*), alsacien, *irr.*
also, aussi.
altar; *high altar*, maître autel, *m.*
alter, altérer.
although, bien que, quoique (*both followed by the subjunctive*).
altitude, altitude, *f.*
always, toujours.
amaranth, amarante, *f.*
amaze, ébahir.
ambassador, ambassadeur, *m.*
America, Amérique, *f.*
American (*adj.*), américain.
American (*n.*), Américain, *m.*
amidst, au milieu de.

among, *amongst*, parmi.
amusement, amusement, *m.*
an, un, une.
ancestor, ancêtre, *m.*; aïeul, *m.*, *irr.*
ancient, ancien, *irr.*; (*basilica*), séculaire.
and, et.
Anglo-Saxon, Anglo Saxon, *m.*
angry, furieux, *irr.*; *get angry*, se fâcher.
animal, animal, *m.*, *irr.*
anniversary, anniversaire, *m.*
announce, annoncer; (*a fire*), signaler.
annual, annuel, *irr.*
another, un autre, une autre.
answer (*vb.*), répondre (à).
anteroom, antichambre, *f.*
antiquity, antiquité, *f.*
anxious, anxieux [de], *irr.*; *be anxious*, tenir [à], *irr.*
any, quelque; (= *every*), tout, n'importe quel, *irr.*; (*with negation*), aucun.
anybody (*with negation*), personne; *not anybody except*, ne . . . que.
anything (*with negation*), rien (de).
anywhere (*with negation*), nulle part.
apartment, appartement, *m.*
apparently, apparemment.
appear, paraître, *irr.*; (*suddenly*), apparaître, *irr.*
appearance, air, *m*; aspect, *m.*
appetite, appétit, *m.*
applause, applaudissement, *m.*
apple, pomme, *f.*
applicant, visiteur, *m.*
apprise, avertir.
approach, approcher (de), s'approcher (de).
April, avril, *m.*
aquarium, aquarium, *m.*
Arab; *street Arab*, gamin, *m.*
Arabian Nights, Mille et une Nuits, *f. pl.*
arbiter, arbitre, *m.*
arc, arc, *m.*
arcade, arcade, *f.*
arch, arc, *m.*; *pointed arch*, ogive, *f.*
architectural, architectural, *irr.*
architecture, architecture, *f.*
ardent, ardent.
area, superficie, *f.*
Ariadne, Ariane.
Ariosto, l'Arioste (see N. R. 9).
arise, surgir; (*murmur*), s'élever.
aristocratic, aristocratique.
arm, bras, *m.*; (*weapon*), arme, *f.*
armchair, fauteuil, *m.*
army, armée, *f.*
around (*prep.*), autour de; see turn.
arrange, ranger; (*room*), faire, *irr.*
arrangement, disposition, *f.*
arrive, * arriver.
arrondissement, arrondissement, *m.*
art, art, *m.*; *adj.*, artistique.
artery, artère, *f.*
artichoke, artichaut, *m.*
artificial, artificiel, *irr.*
article, article, *m.*
artist, artiste, *m.*
artistic, artistique.
as, comme; (= *in proportion as*), à mesure que, *or* au fur et à mesure que; *as . . . as*, aussi . . . que, comme; *as well as*, ainsi que; *as many*, autant de; *as far as*, jusqu'à; *so . . . as*, si . . . que; *so long as* or *as long as*, tant que; *so as to*, pour; *as soon as*, aussitôt que, dès que (*indica-*

tive); *abandoned as*, si abandonné que (*subjunctive*); *just as*, tout comme; *such as*, tel (*irr.*) que; (after *same*), que.
ascend, monter.
ashes, cendres, *f. pl.*
aside, de côté; *aside from*, à part.
ask, demander (à) [de].
asleep, endormi.
asparagus, asperges, *f. pl.*
aspect, aspect, *m.*
assail, assaillir, *irr.*; s'emparer de.
assemblage, réunion, *f.*
assemble, s'assembler.
assembling; see **place**.
assembly, assemblée, *f.*
assiduously, avec assiduité.
assurance, assurance, *f.*
assuredly, à coup sûr.
astonishment, étonnement, *m.*
at, à; see **all**, **first**, **last**, and **once**.
attempt (*vb.*), essayer [de], tenter [de], s'efforcer [de], tâcher [de].
attention, attention, *f.*
attic, mansarde, *f.*
attract, attirer.
attraction, attraction, *f.*
auction, criée, *f.*
Augustus, Auguste.
authority, autorité, *f.*; *authorities*, autorité, *f. sing.*
Auvergne, Auvergne, *f.*
Ave Maria, Ave Maria, *m.*
avenue, avenue, *f.*
aviary, volière, *f.*
avoirdupois, embonpoint, *m.*
await, attendre.
awaken, éveiller.
awarding, adjudication, *f.*

B

baby, bébé, *m.*
babyship (*his*), Monsieur Bébé.
bachelor, célibataire, *m.*; *bachelor's apartment*, appartement (*m.*) de garçon.
back (*adv.*), derrière; *just back of*, tout derrière; *as far back as the time of*, depuis.
back (*adj.*), écarté, retiré.
back (*n.*), corps, *m.*
bad, mauvais.
bakery, boulangerie, *f.*
balcony, balcon, *m.*
bald, chauve.
Baldwin, Baudouin.
ball, bal, *m.*; *fancy dress ball*, bal travesti.
balustrade, balustrade, *f.*
band, bande, *f.*; see **stand**.
bank, banque, *f.*; (*of a river*), rive, *f.*
banner; *waving banners*, enseignes déployées.
banquet, banquet, *m.*
bantling, petit, *m.*
baptism, baptême, *m.*
baptismal, baptismal, *irr.*
baptize, baptiser.
barefooted, nu pieds (see N. R. 15), pieds nus.
bareheaded, nu tête (see N. R. 15), tête nue.
bargain (*n.*), bon marché, *m.*; occasion, *f.*
bargain (*vb.*), marchander.
Barrière (*f.*) **d'Enfer**, former gate of Paris.
base, soubassement, *m.*; (= *foot*), pied, *m.*
basilica, basilique, *f.*
basis, fond, *m.*

basket, panier, *m.*
bas-relief, bas relief, *m.*
Bastille, Bastille, *f.*
bath, bain, *m.*
battle, bataille, *f.*
be, être, *irr.*; (*weather*), faire, *irr.*; *that is to say*, c'est à dire; see **there**.
beacon, phare, *m.*
bear, porter; *bear ill will*, en vouloir (à), *irr.*
beautiful, beau, *irr.*
beauty, beauté, *f.*
because, parce que (*indic.*); *because of*, à cause de; *this is because*, c'est que.
beckon, faire (*irr.*) signe (à).
become, *devenir, *irr.*; (=*fit*) *aller, *irr.*; *become accustomed to it*, s'y faire, *irr.*; *become insignificant*, s'effacer; *become level*, s'aplanir; *become indifferent*, se blaser; *become indignant*, s'indigner; *become radiant*, rayonner.
bed, lit, *m.*
bedroom, chambre (*f.*) à coucher.
before (*prep.*); (*place*), devant; (*time*), avant; (*before a pres. part.*), avant de (*infin.*).
before (*adv.*), auparavant.
beforehand, d'avance.
beg, demander (à) [de].
begin, commencer [à], se mettre [à], (*irr.*); (*colloquy*), s'engager; *begin anew with less restraint than ever*, recommencer de plus belle; *the fun begins in earnest*, on s'en donne à cœur joie.
beginning, commencement, *m.*
behalf; *on behalf of*, en faveur de.
behind, derrière.
being (*n.*), être, *m.*
believe, croire, *irr.*
bell, sonnette, *f.*; (*church*), cloche, *f.*; see **cord** and **ring**.
belong, appartenir, *irr.*
below (*prep.*), sous.
below (*adv.*), au *or* en dessous.
bench, banc, *m.*
beside, à côté de.
besides (*prep.*), outre.
besides (*adv.*), du reste.
best (*adj.*), meilleur.
best (*adv.*), mieux; see **do**.
bestir one's self, s'évertuer.
betake one's self, se rendre.
betrothed, fiancée, *f.*
better (*adj.*), meilleur.
better (*adv.*), mieux.
between, entre.
beyond, au delà de.
bid to each other, se dire, *irr.*
bid (*n.*), enchère, *f.*
big, gros, *irr.*
bill of fare, menu, *m.*
bird, oiseau, *m.*, *irr.*
bit, morceau, *m.*, *irr.*
bitter, chaud.
black, noir.
blending, fusion, *f.*
bless, bénir.
blind; *Venetian blind*, persienne, *f.*
block up, encombrer.
blood, sang, *m.*
blow away, emporter; *blow one's nose*, se moucher.
blue, bleu.
blunder, méprise, *f.*
blush, rougir.
boast, se vanter.
boat, bateau, *m.*, *irr.*
body, corps, *m.*
Bohemia, bohême, *f.*

Bois, Bois, *m.*
boisterous, bruyant ; (*conduct*), violent.
bolt, verrou, *m.*
Bon Marché, *m.*, a famous store in Paris.
bone, ossement, *m.*
book, registre, *m.* ; *old book*, bouquin, *m.*
bookseller ; *second-hand bookseller*, bouquiniste, *m.*
border, border.
borrow, emprunter (à).
both, tous deux, toutes deux ; l'un et l'autre, l'une et l'autre.
bottom, fond, *m.*
boulevard, boulevard, *m.*
boulevardite, boulevardite, *f.*
bow (*vb.*), s'incliner ; *bow to*, saluer ; *bow humbly*, s'humilier.
bow (*n.*), proue, *f.*
box, boîte, *f.* ; *stage box*, loge (*f.*) d'avant scène.
boy, garçon, *m.*
brain, cerveau, *m.*, *irr.*
branch, bras, *m.*
brass, bronze, *m.* ; *brass-helmeted*, au casque de bronze.
bread, pain, *m.*
break, pause, *f.*
breeding ; *cross breeding*, croisement, *m.*
Breton, breton, *irr.*
bribe, pot de vin, *m.*
bride, mariée, *f.*
bridegroom, marié, *m.*
bridesmaid, fille (*f.*) d'honneur.
bridge, pont, *m.*
bright, brillant.
brighten up, s'épanouir.
brightness, éclat, *m.*
brilliant, brillant.
bring, apporter ; *bring up to date*, mettre (*irr.*) à jour ; *bring to pass*, réaliser.
Brittany, Bretagne, *f.*
broad, large.
brocade, brocart, *m.*
broider, broder.
bronze, bronze, *m.* ; (*adj.*), de bronze.
brother, frère, *m.* ; *brother-in-law*, beau (*irr.*) frère, *m.*
build, bâtir ; (*bridge*), faire, *irr.* ; (*hat*), façonner ; *build up*, établir.
building, édifice, *m.*, bâtiment, *m.*
bulk (*in*), en gros.
burden, fardeau, *m.*, *irr.*
bureau, bureau, *m.*, *irr.*
burial place, lieu (*m.*, *irr.*) de sépulture.
burn, brûler.
burst forth, déborder ; *burst out*, éclater.
bury, enterrer, inhumer.
business, affaires, *f. pl.*
businesslike, martial, *irr.*
bustle, animation, *f.*
bustling, bruyant.
busy ; *be busy*, s'occuper [à].
but (*conj.*), mais.
but (*adv.*), ne . . . que.
butcher shop, boucherie, *f.*
butter, beurre, *m.*
butterfly, papillon, *m.*
Buttes (*f. pl.*) **Chaumont**, a beautiful park in Paris.
buxom, enjoué.
buy (*from*), acheter (à)
by, par ; (*before a present participle*) en ; see **side**.

C

cab, fiacre, *m.*; (*fam.*), sapin, *m.*; *in a cab*, en fiacre.
cabbage, chou, *m.*, *irr.*
cadence, cadencer.
Cæsar, César.
café, café, *m.*
calculate, destiner.
call, appeler; (*a coachman*), héler; *call for*, appeler; *be called*, s'appeler; *call each other's attention to*, se montrer; *call somebody a . . .*, traiter quelqu'un de . . . .
calm, calme.
campaign, campagne, *f.*
can, pouvoir [*no prep.*], *irr.*
canal, canal, *m.*, *irr.*
candelabrum, lampadaire, *m.*
candle, chandelle, *f.*
candy, bonbon, *m.*
cap, bonnet, *m.*
capital, capitale, *f.*
car; *street car*, tramway, *m.*
card; *invitation card*, billet (*m.*) de faire part.
care, soin, *m.*; (XLV.) sollicitude, *f.*; see take.
careering on, lancé.
care-free, libre de tout souci.
carefully, soigneusement.
carelessly, nonchalamment.
carpet, tapis, *m.*; see department.
carriage, voiture, *f.*; *state carriage*, voiture (*f.*) de gala.
carrier, porteur, *m.*
carrot, carotte, *f.*
carry, porter.
cart, charrette, *f.*
carving, ciselure, *f.*
caryatide, cariatide, *f.*
case, cas, *m.*
cashier, caissier, *m.*
casket, écrin, *m.*
cast, jeter.
casual, d'occasion.
cat, chat, *m.*
catacomb, catacombe, *f.*
catch a glimpse of, entrevoir, *irr.*
cathedral, cathédrale, *f.*
cauliflower, chou (*m.*, *irr.*) fleur.
cause, faire, *irr.*; *cause the conflagration to burst forth*, mettre (*irr.*) le feu aux poudres.
causeway, chaussée, *f.*
cavalry, cavalerie, *f.*
cave, caverne, *f.*
ceiling, plafond, *m.*
celebrate, célébrer.
celebrated (*adj.*), célèbre.
cellar, cave, *f.*
cemetery, cimetière, *m.*
cent, sou, *m.*
center, centre, *m.*
central, central, *irr.*
century, siècle, *m.*
Cerberus, Cerbère, *m.*
ceremony, cérémonie, *f.*
certain, certain.
certainly, certainement; à coup sûr.
chain, chaîne, *f.*
chamber, chambre, *f.*
Champs Élysées, *m. pl.*, the finest avenue in Paris.
chance, † hasard, *m.*
change (*n.*), changement, *m.*
change (*vb.*), changer (de).
chapel, chapelle, *f.*
character, caractère, *m.*; (*in fiction*), personnage, *m.*
characteristic, caractéristique.
charge, charge, *f.*

charity; *out of charity*, par charité.
Charlemagne, Charlemagne.
charm (*n.*), charme, *m.*
charm (*vb.*), charmer.
chasten, discipliner.
chat, bavarder.
château, château, *m.*, *irr.*
cheek, joue, *f.*
cheese, fromage, *m.*
cherub, chérubin, *m.*
child, enfant, *m.* or *f.*
China, Chine, *f.*
Chinese, chinois.
christen, baptiser.
Christendom, chrétienté, *f.*
christening, baptême, *m.*; see **party**.
christian, chrétien, *m.*
chronicler, chroniqueur, *m.*
chrysalis, chrysalide, *f.*
church, église, *f.*; see **ornament**.
circle; *within a circle*, dans un rayon.
circular, circulaire.
circulation, circulation, *f.*; (*coin*), cours, *m.*
circumvent, entortiller.
Circus, Cirque, *m.*
city, ville, *f.*; see **hall**.
civil, civil.
civilian, civil, bourgeois.
civilization, civilisation, *f.*
civilize, civiliser.
clad, vêtu (de).
claim, revendiquer.
clamor loudly, demander à cor et à cri.
class, classe, *f.*
classical, classique.
classify, classifier.
clean, nettoyer, balayer.
cleanly, proprement.
clerk, employé, *m.*
clever, savant.
client, client, *m.*
climate, climat, *m.*
climb, monter.
clinch, crisper, fermer.
cloak, manteau, *m.*, *irr.*; see **room**.
close by (*adv.*), tout près de là.
close (*vb.*), fermer.
cloth; *ready-made clothes*, confections, *f. pl.*
clothe, habiller (de), vêtir (de), *irr.*
cloud, nuage, *m.*
coachman, cocher, *m.*
coin, monnaie, *f.*
cold (*adj.*), froid.
cold (*n.*), froid, *m.*
colleague, collègue, *m.*
college, collège, *m.*
colloquy, colloque, *m.*
colonnade, colonnade, *f.*
color (*n.*), drapeau, *m.*, *irr.*
color (*vb.*), rougir; (*pipe*), culotter.
colored; *brightly colored*, aux brillantes couleurs.
colossal, colossal.
colossus, colosse, *m.*
column, colonne, *f.*; *slender column*, colonnette, *f.*
combination, cotisation, *f.*
come, *venir [*no prep.*], *irr.*; *come in*, *entrer; *come out*, *sortir, *irr.*; (*from a narrow passage*), déboucher; *come to blows*, en *venir (*irr.*) aux voies de fait.
comely, avenant.
comet, comète, *f.*
comic, comique.

commence, commencer [à].
common, commun.
commoner, bourgeois, *m.*
communal, municipal, *irr.*
companion (*of the godfather*), commère, *f.*
company, compagnie, *f.*; *with a company*, en compagnie.
comparison, comparaison, *f.*
complain, se plaindre, *irr.*
complete, complet, *irr.*
complex, complexe.
compliment, compliment, *m.*
complimentary, flatteur, *irr.*
compulsory, obligatoire.
comrade, camarade, *m.*
concentration, concentration, *f.*
concert, concert, *m.*
Conciergerie, Conciergerie, *f.*
concluded (*adj.*), suite et fin, *f.*
condense, condenser.
conduct, conduite, *f.*
conductor, conducteur, *m.*
confide, confier.
confidential, confidentiel, *irr.*
confusion, trouble, *m.*
congest, congestionner.
congratulation, félicitation, *f.*
consent, consentir [à], *irr.*
consider, considérer.
considerable, considérable.
consideration, considération, *f.*
consist, se composer.
consolation, consolation, *f.*
console, consoler.
constantly, constamment.
constellation, constellation, *f.*
constitute, constituer.
construct, construire, *irr.*
construction, construction, *f.*; edifice, *m.*
contain, contenir, *irr.*; (*inhabitants*), renfermer, compter.
contemplate, contempler.
contemplation, contemplation, *f.*
contemporary, contemporain.
contented, satisfait; *be contented*, se contenter [de], se borner [à]; *contented-looking*, à l'air satisfait.
content one's self, se contenter [de], se borner [à].
contents, contenu, *m. sing.*
continually, continuellement, sans cesse.
continuation, continuation, *f.*
continue, continuer [à].
continuous, continu.
contrary; *on the contrary*, au contraire.
contribute, contribuer.
control, contrôle, *m.*
convenience, commodité, *f.*; (*marriage*), convenance, *f.*, raison, *f.*
converge, converger, aboutir.
convergence, convergence, *f.*
convulse; *be convulsed with laughter*, se tordre de rire.
cook, cuisinière, *f.*
copper, cuivre, *m.*
coquette, coquette, *f.*
cord, corde, *f.*; *bell cord*, cordon, *m.*
cordial, cordial, *irr.*
Corinthian, corinthien, *irr.*
corner, coin, *m.*; *nook and corner*, coin et recoin, *m.*; *the most remote corners*, les moindres recoins.
corporation, corporation, *f.*; *teaching corporation*, corps (*m.*) enseignant.
corpse, cadavre, *m.*
correctly, correctement.

correspondence, correspondance, *f.*
costly, riche, de prix.
cough, tousser.
count, compter.
countenance (*n.*), mine, *f.*
countenance (*vb.*), encourager.
countless, innombrable.
country, pays, *m.*; (*opposed to city*), campagne, *f.*; see **district**.
countrywoman, paysanne, *f.*
couple, couple, *m.*
courage, courage, *m.*
course, course, *f.*; *of course*, bien entendu; see **direct**.
court (*n.*), cour, *f.*; *courtyard*, cour, *f.*
court (*vb.*), faire la cour (à).
cousin, cousin, *m.*; cousine, *f.*
cover (*n.*), couvercle, *m.*
cover (*vb.*), couvrir (de), *irr.*; (*wall*), revêtir (de), *irr.*
crack jokes, faire (*irr.*) des gorges chaudes (de).
cradle, berceau, *m.*, *irr.*
creation, création, *f.*
creditor, créancier, *m.*
crimson, cramoisi.
critic, critique, *m.*
criticise, critiquer; (*fam.*), débiner.
cross (*n.*), croix, *f.*; see **breeding**.
cross (*vb.*), traverser; (*threshold*), franchir; (*bridge*), passer; *cross again*, retraverser.
crossing, carrefour, *m.*
crowd (*n.*), foule, *f.*
crowd (*vb.*), encombrer, bonder; *crowd into*, se presser dans.
crown (*n.*), couronne, *f.*
crown (*vb.*), couronner.
crush, presse, *f.*; cohue, *f.*
cry (*n.*), cri, *m.*
cry (*vb.*), crier.
crypt, crypte, *f.*
culture, culture, *f.*
Cupid, amour, *m.*
cupola, coupole, *f.*; dôme, *m.*
curate, curé, *m.*
curiosity, curiosité, *f.*
curious, curieux, *irr.*; see **sight**.
curiously, curieusement; see **gaze**.
curtain, rideau, *m.*, *irr.*
custom, coutume, *f.*
customer, cliente, *f.*

D

daily (*adj.*), quotidien, *irr.*
daily (*adv.*), chaque jour, journellement.
damp, humide.
dance, danser.
dancer, danseur, *m.*
dandelion, pissenlit, *m.*
dandy, incroyable, *m.*
danger, danger, *m.*
dark, sombre.
darkness, obscurité, *f.*; *into the darkness of night*, au sein d'une nuit épaisse.
date, date, *f.*
daughter, fille, *f.*
day, jour, *m.*; *fête day*, jour de fête; see **every**.
dazzle (*trans.*), éblouir; (*intrans.*), étinceler.
deacon, diacre, *m.*
dead (*adj.*), mort.
dead (*n.*), mort, *m.*
deadly, mortel, *irr.*
deal; *a great deal*, beaucoup.
dear, cher, *irr.*
death, mort, *f.*; *by death*, de mort.
debate, débat, *m.*; discussion, *f.*

December, décembre, *m.*
decently, décemment.
decide, décider ; *decide what to do*, où donner de la tête.
decidedly, évidemment.
decorate, décorer.
decoration, embellissement, *m.*
decree, décréter.
deep, profond.
deeply, profondément.
defect, défaut, *m.*
defile (*n.*), défilé, *m.*
defile (*vb.*), défiler.
degeneracy, dégénérescence, *f.*
degradation, dégradation, *f.*
degree, degré, *m.* ; *by degrees*, peu à peu.
deliberate, délibérer.
deliberation, délibération, *f.*
delicate, délicat.
delight, ravissement, *m.*
deliver (*speech*), prononcer ; (*lecture*), donner.
democracy, démocratie, *f.*
dentate, denteler.
department, département, *m.* ; (*university*), faculté, *f.* ; *carpet department*, rayon (*m.*) des tapis ; *shoe department*, rayon (*m.*) de la cordonnerie ; *furniture department*, rayon (*m.*) de l'ameublement ; *hat department*, rayon (*m.*) de la chapellerie.
deposit, déposer.
depth, profondeur, *f.* ; *in the depth of*, au fond de.
deputy, adjoint, *m.*
descend, descendre.
describe, décrire, *irr.*
description, description, *f.* ; *beyond description*, indescriptible.
desert, désert, *m.*
deserted (*adj.*), désert.
deserve, mériter.
desire, désir, *m.*
desired ; *to be desired*, enviable.
desk, pupitre, *m.*
despotism, despotisme, *m.*
destination, destination, *f.*
destitution, dénûment, *m.*
detail (*n.*), détail, *m.*
detail (*vb.*), détailler.
develop, développer.
development, développement, *m.*
devote, consacrer.
devoted (*adj.*), dévoué.
diameter, diamètre, *m.*
diamond, diamant, *m.*
die, *mourir, *irr.* ; *I am dying*, je meurs.
different, différent.
difficult, difficile [de].
dig out, gratter.
digger, terrassier, *m.*
dignified, digne.
dimension, dimension, *f.*, proportion, *f.*
dining room, salle (*f.*) à manger.
dinner, dîner, *m.*
direct, diriger ; *direct one's steps* or *one's course*, se diriger.
direction, direction, *f.* ; *in opposite directions*, en sens contraire.
directly, directement ; (*motion*), tout droit.
disappear, disparaître, *irr.*
discount, rabais, *m.*
discuss, discuter.
discussion, discussion, *f.*
disdainfully, en termes dédaigneux.
disjoint, désarticuler.
dismally, lugubrement.

dismiss, lever.
disorder, désordre, *m.*
dispense, se passer (de).
display (*n.*), étalage, *m.*
display (*vb.*), étaler.
displeasure, mécontentement, *m.*
disposition, arrangement, *m.*
dispute, dispute, *f.*, querelle, *f.*
dissolve, se dissoudre, *irr.*
distance, distance, *f.*
distinct, particulier, *irr.*
distinction, distinction, *f.*
distress, détresse, *f.*
district; *country district*, campagne, *f.*
disturb, troubler.
diversion, distraction, *f.*
divide, diviser.
divine, divin.
division, division, *f.*
do, faire, *irr.*; *do better than*, faire (*irr.*) mieux que [de]; *do one's very best*, faire (*irr.*) son possible *or* faire (*irr.*) de son mieux [pour].
dog, chien, *m.*
domain, domaine, *m.*
dome, dôme, *m.*; coupole, *f.*
domestic (*adj.*), privé.
domestic (*n.*), domestique, *m.*
dominate, dominer.
door, porte, *f.*; *folding doors*, porte (*f. sing.*) à deux battants; *on the right or left hand door*, à la porte à droite ou à gauche; *street door*, porte (*f.*) de rue *or* de maison.
dot, point, *m.*
double, double.
doubt (*n.*), doute, *m.*; *no doubt*, sans doute.
doubt (*vb.*), douter.
down; see **walk**.
downcast; see **look**.
downright, fieffé.
dowry, dot, *f.*
dragoon, dragon, *m.*
draw, tirer; (*from the abyss*), retirer; *draw near*, s'approcher (de).
dream (*n.*), rêve, *m.*
dream (*vb.*), rêver.
drenching, torrentiel, *irr.*
dress (*n.*), robe, *f.*
dress (*vb.*), habiller (de); vêtir (de), *irr.*; (= *dress one's self*), s'habiller; *dress ridiculously*, affubler (de).
dressing room, vestiaire, *m.*
drink (*n.*), boisson, *f.*
drink (*vb.*), boire, *irr.*
drive, conduire, *irr.*; *drive very fast*, brûler le pavé.
driver, cocher, *m.*
drop out of, quitter.
drum, tambour. *m.*
drunkenness, ivresse, *f.*
duchess, duchesse, *f.*
due, dû, *irr.*
dull, sourd.
duly, dûment.
during, pendant, durant.
dust, poussière, *f.*
duty; *on duty*, de service.
dwarf (*adj.*), minuscule.
dwarf (*n.*), nain, *m.*
dwelling, résidence, *f.*; maison bourgeoise, *f.*

E

each (*adj.*), chaque.
each (*pron.*), chacun; *each one*, chacun; *each other*, se; *each one than the other*, les uns que les

autres; *of* or *from each other*, (*two*) l'un de l'autre, (*several*) les uns des autres.
eager, acharné.
ear, oreille, *f.*
earliest, premier, *irr.*
easily, facilement.
east, levant, *m.*; est, *m.*
easy, facile; (*way*), aisé; *easy-going*, aisé.
eat, manger.
ecclesiastical, ecclésiastique.
echo, écho, *m.*
eclipse, éclipser.
edifice, édifice, *m.*
edition, édition, *f.*
efface, effacer, faire (*irr.*) disparaître (*irr.*).
effect, effet, *m.*; *with great effect*, puissamment.
effort, effort, *m.*
egg, œuf, *m.*
eight, huit.
eighteen, dix huit.
eighty, quatre vingts (see N. R. 20).
either, chaque; *not ... either ... or ...*, ne ... ni ... ni ....
elbow one's way, s'ouvrir (*irr.*) un passage.
electric, électrique.
elegance, élégance, *f.*
elegant, élégant.
elevated (*adj.*), élevé.
elevator, ascenseur, *m.*
eleven, onze.
eloquence, éloquence, *f.*
eloquent, éloquent.
emancipation, émancipation, *f.*
embellishment, embellissement, *m.*
emblazon, blasonner.
embroidery, broderie, *f.*
emerald, émeraude, *f.*
eminent, éminent.
emotion, émotion, *f.*
emperor, empereur, *m.*
employé, employé, *m.*
empty (*adj.*), inoccupé; (*pocket*), troué.
empty (*vb.*), vider.
emulation; *in eager emulation*, à qui mieux mieux.
enable, mettre (*irr.*) à même [de]; *be enabled*, être (*irr.*) à même [de].
enact laws, légiférer.
enchantment, enchantement, *m.*
encircle, entourer.
end (*n.*), extrémité, *f.*; (*time*), bout, *m.*
end (*vb.*), finir [par]; (*canal, gallery*), aboutir.
energy, énergie, *f.*
engineer, ingénieur, *m.*
English, anglais.
engrave, graver.
enjoy, jouir (de); (*revels*), goûter; *enjoy one's self*, s'amuser.
enjoyment, amusement, *m.*
enough, assez (*placed before the qualified word*); *enough . . . to*, assez . . . pour; *have enough to*, avoir (*irr.*) de quoi [*no prep.*].
enrich, enrichir.
enter, * entrer (dans).
entertainment, fête, *f.*
enthusiasm, enthousiasme, *m.*
enthusiastic, enthousiaste.
entire, entier, *irr.*; tout entier, *irr.*
entirely, entièrement.
entrance, entrée, *f.*
entresol, entresol, *m.*

entry, entrée, *f.*; (*in a register*), acte, *m.*
envious, envieux, *m.*
epithet; *nice epithet*, aménité, *f.*
epoch, époque, *f.*
equipage, équipage, *m.*
equivalent, équivalent; *be equivalent*, équivaloir, *irr.*
erect, élever, construire, *irr.*
erection, construction, *f.*
escape, échapper (à).
escort, escorter.
escutcheon, écusson, *m.*
especially, spécialement, surtout.
esplanade, esplanade, *f.*
essentially, essentiellement.
establishment, établissement, *m.*
etc., et cetera; et ainsi de suite.
eternal, éternel, *irr.*
eternity, éternité, *f.*
Europe, Europe, *f.*
even, même.
evening, soir, *m.*; *evening before*, veille, *f.*
event, événement, *m.*; *untoward event*, encombre, *m.*
ever, jamais.
everlasting, ineffaçable.
every, chaque, tout; *every one*, chacun; *every day*, tous les jours; chaque jour; *every fifth year*, tous les cinq ans; *every two or three months*, tous les deux ou trois mois.
everybody, chacun, tout le monde.
everything, tout.
everywhere, partout.
evidence, manifestation, *f.*; *evidence of this comes to one*, vous en voyez la preuve.
evident, évident.
evidently, évidemment.
exact; *not exact it from*, en faire (*irr.*) grâce (à).
exactly, au juste.
exaggerate, exagérer.
excavation, excavation, *f.*
exceeding by far, bien supérieur (à).
exceedingly, divinement; on ne peut plus.
except, excepté (see N. R. 17), sauf; see **anybody**.
exceptional, exceptionnel, *irr.*
excessive, désordonné.
exchange (*n.*); *Stock Exchange*, Bourse, *f.*
exchange (*vb.*), échanger.
exclamation, exclamation, *f.*
exclusive, exclusif, *irr.*
excursion, excursion, *f.*
excuse, excuse, *f.*
exercise (*vb.*), exercer.
exercise (*n.*), exercice, *m.*
exhausted, brisé de fatigue; *be exhausted*, n'en plus pouvoir, *irr.*; *finally exhausted*, de guerre lasse.
exhibit, exposer.
exhibition, exhibition, *f.*; exposition, *f.*; see **room**.
exhume, exhumer, déterrer.
expect, s'attendre [à]; (= *intend*), se promettre [de], *irr.*
expectations, attente, *f. sing.*; (*inheritance*), espérances, *f. pl.*
expeditious, expéditif, *irr.*
expense, dépens, *m. pl.*
experience, éprouver.
explain, expliquer.
exploration, exploration, *f.*
express, exprimer; (*feeling*), manifester.

expression, expression, *f.*; *with expression*, avec âme.
exquisite, exquis.
extent, étendue, *f.*
exterior, extérieur, *m.*
extract, extraire, *irr.*
extravagant, extravagant.
extreme, extrême.
extremity, extrémité, *f.*
exuberant, exubérant.
eye, œil, *m.*, *irr.*

F

fabric, étoffe, *f.*
fabulous, fabuleux, *irr.*
façade, façade, *f.*
face (*n.*), visage, *m.*; figure, *f.*; (*frightful*), grimace, *f.*
face (*vb.*), être en face de.
facilitate, faciliter.
fact, fait, *m.*; *in fact*, en réalité.
fail, manquer [de].
faint, s'évanouir, se trouver mal.
fair, foire, *f.*
fairy (*n.*), fée, *f.*
fairy (*adj.*); *fairy scene*, féerie, *f.*
fairylike, féerique.
faith, foi, *f.*
faithful, fidèle.
fall, * tomber.
false, faux, *irr.*
family (*n.*), famille, *f.*
family (*adj.*), de famille.
famous, fameux, *irr.*
fan, éventail, *m.*
fancy, fantaisie, *f.*
far (*adv.*), loin; *as far as*, jusqu'à; see **back**.
far (*adj.*), éloigné.
fascinating, ravissant.
fashion, mode, *f.*; (*way*), façon, *f.*
fashionable, fashionable; (*promenade*), à la mode; (*society*), † haut.
fasten, fermer; (*stuff*), agrafer.
father, père, *m.*; *father-in-law*, beau (*irr.*) père, *m.*
fatherland, patrie, *f.*
fatigue, fatiguer.
faubourg, faubourg, *m.*
favorite, favori, *irr.*
fear, craindre [de], *irr.*
fearlessness, hardiesse, *f.*
feast, fête, *f.*
feather, plume, *f.*
feature, trait, *m.*
February, février, *m.*
fecund, fécond.
feel, sentir, *irr.*
feeling, sentiment, *m.*; *neighborly feeling*, relations (*f. pl.*) de voisinage.
fellow; *mean fellow*, gringalet, *m.*; *little fellow*, gavroche, *m.*
feminine, féminin.
festival, fête, *f.*; see **room**.
festivity, réjouissance, *f.*
festoon, enguirlander (de).
fête day, jour (*m.*) de fête.
fever, fièvre, *f.*
feverish, fiévreux, *irr.*
few, peu de; *a few*, quelques.
fiancé, fiancé, *m.*
field, champ (*m.*) de manœuvre; see **glass**.
fierce, ardent.
fifteen, quinze.
fifteenth, quinzième.
fifth; see **every**.
fifty, cinquante; *about fifty*, cinquantaine, *f.*
fight, en * venir (*irr.*) aux mains.

figure, chiffre, *m.*
file, file, *f.*
fill, remplir ; *fill one's self*, se gorger.
finale, finale, *m.*
finally, enfin.
find, trouver ; *find out*, calculer.
fine (*slender*), fin ; (*beautiful*), beau, *irr.*
finger, doigt, *m.*
finish, finir.
Finland, Finlande, *f.*
fire, feu, *m., irr.* ; (*conflagration*), incendie, *m.*
first (*adj.*), premier, *irr.*
first (*adv.*), d'abord ; *at first*, d'abord ; see **place** and **sight**.
fish, poisson, *m.*
fist, poing, *m.*
fit, convenir (à), *irr.* ; s'appliquer (à) ; *fit up*, arranger.
five, cinq.
fix, fixer.
flag (*of the pavement*), pavé, *m.*
flame, flamme, *f.*
flank, flanquer (de).
Flemish, flamand.
flight, volée, *f.* ; (*of steps*), degré, *m.*
floor, étage, *m.* ; *on every floor*, à tous les étages ; *ground floor*, rez (*m.*) de chaussée ; *have the floor*, avoir (*irr.*) la parole ; *take the floor*, prendre (*irr.*) la parole.
flourish, fanfare, *f.*
flower, fleur, *f.* ; *orange flower*, fleur (*f.*) d'oranger.
fluency of speech, volubilité, *f.*
fly (*n.*), mouche, *f.*
fly (*vb.*), (*time*), passer vite.
focus, foyer, *m.*
follow, suivre, *irr.* ; (*path*), longer.
following (*adj.*), suivant.
font, fonts, *m. pl.*
foot, pied, *m.* ; *on foot*, à pied.
footbeat, battement (*m.*) de pied.
footman, laquais, *m.*
footwear, chaussures, *f. pl.*
for (*prep.*), pour ; (*during*), pendant.
for (*conj.*), car.
force (*n.*), force, *f.*
force (*vb.*), forcer [à] *or* [de].
foreigner, étranger, *m.*
forest, forêt, *f.*
forget, oublier [de].
form, former ; (*an idea*), se faire, *irr.* ; *form a line*, s'aligner.
former, ancien, *irr.*
formerly, autrefois, jadis.
fortification, fortification, *f.* ; see **line**.
fortnight (*a*), quinze jours.
fortunately, heureusement.
fortune, fortune, *f.* ; *have a large fortune* (*fam.*), avoir (*irr.*) du foin dans ses bottes.
forty, quarante.
forward, expédier.
found, fonder.
fountain, fontaine, *f.*
four, quatre.
fourth, quatrième.
fowl, volaille, *f.*
France, France, *f.*
Franche Comté, Franche Comté, *f.*
Francis, François.
free, libre.
freedom, liberté, *f.*
French (*adj.*), français.
French (*n.*) ; *the French*, les Français.
Frenchman, Français, *m.*

fresh, frais, *irr.*
friend, ami, *m.*; amie, *f.*
friendship, amitié, *f.*
frieze, frise, *f.*
frighten, terrifier.
frightful, affreux, *irr.*
frivolity, frivolité, *f.*
from, de; *from it*, en; *from the very*, dès le; *from . . . to . . .*, depuis . . . jusqu' à . . .
front, façade, *f.*; *in front of*, en face de, devant.
fruit, fruits, *m. pl.*
frustrate, tromper; décevoir, *irr.*
full, plein; see speed.
functionary, fonctionnaire, *f.*
funeral, funérailles, *f. pl.*
funereal, funèbre.
fur, fourrure, *f.*
furbelowed, à falbalas.
furniture, meubles, *m. pl.*; see department.

G

gain, gagner.
gallery, galerie, *f.*; (*of a church*), jubé, *m.*; (*in the Chamber*), tribunes (*f. pl.*) publiques.
Gallic, gaulois.
gallop, galop, *m.*; *at full gallop*, au grand galop.
game, gibier, *m.*; (*play*), jeu, *m.*, *irr.*
gamin, gamin, *m.*
gape, bayer aux corneilles.
garden, jardin, *m.*
Gargantua, Gargantua, *m.*
garnish, garnir.
garret room, galetas, *m.*
Gascons; see spirit.
gate, porte, *f.*; (*made of iron*), grille, *f.*
gather or *gather together*, réunir.
gathering, réunion, *f.*
Gaul, Gaule, *f.*
gauze, gaze, *f.*
Gavroche, Gavroche, *m.*
gay, gai.
gayety, gaieté, *f.*
gayly, gaiement.
gaze at, or *gaze curiously at*, dévorer des yeux.
general (*adj.*), général, *irr.*
general; *in general*, en général.
generally, généralement.
generation, génération, *f.*
generous, généreux, *irr.*
generously, généreusement.
genius, génie, *m.*
gentle, doux, *irr.*
gentleman, monsieur, *m.*; *gentlemen*, messieurs.
gesticulate, gesticuler.
gesture, geste, *m.*
get, se procurer; obtenir, *irr.*; *get to*, atteindre, *irr.*; *get angry*, se fâcher; *get back*, remonter; *get down*, descendre; *get tired*, se fatiguer; *get up*, monter.
ghastly, lugubre.
giant, géant, *m.*
giantess, géante, *f.*
gifts (*New Year's*), étrennes, *f. pl.*
gigantic, gigantesque.
gilded, doré.
girl, fille, *f.*
give, donner; (*regards*), faire, *irr.*; (*rap*), frapper; *give notice*, annoncer.
glance, regard, *m.*
glass window, vitrail, *m.*, *irr.*; *glass door*, porte (*f.*) vitrée; *field glass*, lunette (*f.*) d'approche.

glimpse, coup d'œil, *m.*; *catch a glimpse of*, entrevoir, *irr.*
glitter, reluire, *irr.*
globe, globe, *m.*
gloomy (*obscure*), sombre; (*sad*), lugubre.
glorification, glorification, *f.*
glory, gloire, *f.*
glove, gant, *m.*
go, * aller [*no prep.*], *irr.*; *be going*, * aller [*no prep.*], *irr.*; *go along*, longer; *go away*, s'en aller, *irr.*; *go down*, descendre; *go in*, * entrer (dans); *go back*, * retourner; *go back in imagination*, reporte toi en pensée; *go up*, monter; *go out*, * sortir; *go about it*, s'y prendre; *go on*, se passer; (*sale*) s'effectuer; *gossip is going on*, les potins vont leur train.
goal, but, *m.*
Gobelin (*adj.*), des Gobelins.
God, Dieu, *m.*, *irr.*
goddess, déesse, *f.*
godfather, parrain, *m.*
godmother, marraine, *f.*
gold, or, *m.*; (*adj.*), d'or.
golden, doré.
gondola, gondole, *f.*
good (*adj.*), bon, *irr.*
good (*n.*), bien, *m.*
good-natured, de bonne humeur, bien disposé.
goods, marchandise, *f.*; *white goods*, blanc, *m. sing.*; *woolen goods*, lainages, *m. pl.*
gossip (*n.*), commérage, *m.*
gossip (*vb.*), jaser.
gossiping, commérages, *m. pl.*
Gothic, gothique.
gown, robe, *f.*
graceful, gracieux, *irr.*
gracefulness, grâce, *f.*
gradation, gradation, *f.*
grade, grade, *m.*
gradually, insensiblement.
grain, grain, *m.*
grand, grand; see **staircase**.
grandeur, grandeur, *f.*
grandfather, grand père, *m.*; aïeul, *m.*
grandiose, grandiose.
grandparents, grands parents, *m. pl.*
grateful, reconnaissant.
gratify, satisfaire (à), *irr.*
gratuitous, gratuit.
grave, fosse, *f.*
great, grand.
greatly, fort.
Greek, grec, *irr.*
green; see **pea**.
greenhouse, serre, *f.*
green-room, foyer, *m.*
greet, saluer.
grenadier, grenadier, *m.*
grim, horrible.
grocery, épicerie, *f.*
ground, sol, *m.*; (= *piece of land*), terrain, *m.*; *under the ground*, or *below ground*, sous terre; *reviewing grounds*, champ (*m.*) de manœuvre; *recreation ground*, cour (*f.*) de récréation; see **floor**.
group (*n.*), groupe, *m.*
group (*vb.*), grouper.
grow, croître, *irr.*; (*discussion*), grandir; *grow old*, vieillir.
grunt, grognement, *m.*
guardian, gardien, *m.*
guest, invité, *m.*; (*at a banquet*), convive, *m.*

guide, guider.
gutter, ruisseau, *m.*, *irr.*
gypsy, bohémienne, *f.*

H

habitation, habitation, *f.*
hack, fiacre, *m.*; (*fam.*), sapin, *m.*
hail, grêle, *f.*; *as thick as hail*, dru comme grêle.
hair; *with bristly hair*, † hérissé.
half, demi (see N. R. 15); *half an hour*, une demi heure; *half a mile*, un demi mille.
halfway, à mi chemin.
hall, salle, *f.*; (= *anteroom*) vestibule, *m.*; *parliamentary hall*, enceinte (*f.*) parlementaire, *or* salle (*f.*) des séances; *city hall*, hôtel (*m.*) de ville.
halt, † halte, *f.*
hand, main, *f.*; *little hand*, menotte, *f.*; *at hand*, là.
hand down, transmettre, *irr.*
handle, manier.
handshaking, poignée (*f.*) de main.
handsome, beau, *irr.*
hang, pendre; (*lanterns*), suspendre; (*parlors*), tendre; *hang about*, † hanter.
hanging, tenture, *f.*
happen, * arriver.
happiness, bonheur, *m.*
happy, heureux, *irr.*
harass, † harasser.
hard, dur; (= *difficult*), difficile [de].
harmonious, harmonieux, *irr.*
hasten, s'empresser [de]; se † hâter [de].
hastily, à la † hâte.
hat, chapeau, *m.*, *irr.*; see **department**.
hatred, † haine, *f.*
have, avoir, *irr.*
he, il; ce; *he whom*, celui que.
head, tête, *f.*; (*of a boulevard*), entrée, *f.*
headache (*have a*), avoir (*irr.*) mal à la tête, avoir (*irr.*) un mal de tête.
headgear, couvre chef, *m.*
heading, en tête, *m.*
heap, tas, *m.*
hear, entendre [*no prep.*].
heart, cœur, *m.*; see **set**.
hearthstone, âtre, *m.*
heat, chaleur, *f.*; *the heat was intense*, il faisait extrêmement chaud.
heaven, ciel, *m.*, *irr.*
heavily, lourdement.
heavy, lourd; (*rain*), gros, *irr.*
heel, talon, *m.*
height, †hauteur, *f.*; (*figuratively*), comble, *m.*
help (*n.*), aide, *f.*; secours, *m.*
help (*vb.*), s'empêcher [de].
Henry, † Henri.
her, la.
herb, herbe, *f.*
here, ici; *here is*, *here are*, voici; *here and there*, çà et là.
herewith; see **inclosed**.
heroically, héroïquement.
heroine, héroïne, *f.*
hers, le sien, la sienne, les siens, les siennes.
herself, se.
high, † haut; (= *great*), grand; (*figure*), considérable; see **altar** and **mass**.

higher (*school*), supérieur.
highway, chaussée, *f.*
hilarity, hilarité, *f.*
him, le, lui; *to him*, lui; (*disjunctive*), à lui.
himself, se; *to himself*, se.
hinge, gond, *m.*
hire, prendre, *irr.*
his (*adj.*), son, sa, ses.
historical, historique.
history, histoire, *f.*
hold, tenir, *irr.*; (*intercourse*), avoir, *irr.*; entretenir, *irr.*; *hold its sittings*, siéger.
hollow out, creuser.
holy, saint.
home; *at home*, à la maison, chez eux.
Homeric, homérique.
honest, honnête.
honeymoon, lune (*f.*) de miel.
honorable, honorable.
hood, chaperon, *m.*
hook; *by hook and by crook*, d'une manière ou de l'autre.
hope (*n.*), espoir, *m.*
hope (*vb.*), espérer [*no prep.*].
horizon, horizon, *m.*
horse, cheval, *m.*, *irr.*
hotel, hôtel, *m.*
hour, heure, *f.*
house, maison, *f.*; *court house*, palais (*m.*) de justice.
housekeeper, ménagère, *f.*
hovel, masure, *f.*
how, comment; *how many!* que de! *how many?* combien de?
however (*conj.*), cependant, pourtant.
however (*adv.*), quelque . . . que, si . . . que, (*both followed by the subjunctive*).
hubbub, brouhaha, *m.*
human, humain.
humble, humble.
humbly, humblement; see **bow**.
humming-bird, colibri, *m.*; oiseau (*m.*, *irr.*) mouche.
hundred (*adj.*), cent (see N. R. 20).
hundred (*n.*), centaine, *f.*
hunt for, faire (*irr.*) la chasse à.
hurry (*n.*), précipitation, *f.*; *in a hurry*, pressé.
hurry (*vb.*), se dépêcher [de]; se † hâter [de].
hygienic; see **reason**.

I

I, je.
iced, glacé.
idea, idée, *f.*; see **form**.
ideal, idéal, *m.*
idler, oisif, *m.*
if, si; (*before* il *and* ils), s'.
Iliad, Iliade, *f.*
illumination, illumination, *f.*
illustrious, illustre.
imagination, imagination, *f.*
imagine, imaginer; (*before a clause*), s'imaginer, se figurer.
imitate, imiter.
immediately, immédiatement, tout de suite.
immemorial, immemorial, *irr.*
immense, immense.
immortal, immortel, *irr.*
immortalize, immortaliser.
imp, galopin, *m.*
impart, faire (*irr.*) part de.
imperial, impérial, *irr.*
importance, importance, *f.*
important, important.
imposing, imposant.

impossible, impossible [de].
impress, impressionner ; *impress one's stamp*, imprimer son cachet.
impression, impression, *f.*
improvement, amélioration, *f.*
improvise, improviser.
in, dans ; en ; (*before names of cities*), à ; *in it*, y.
inaugurate, inaugurer.
incessantly, sans cesse.
incident, incident, *m.*
inclosed or **inclosed herewith**, ci joint, ci inclus (see N. R. 17).
include, comprendre, *irr.*
incomparable, incomparable.
inconvenient, incommode.
increase, s'accroître, *irr.* ; augmenter.
incredible, incroyable.
indeed, bien.
independence, indépendance, *f.*
independent, indépendant.
indicate, indiquer.
indifferent, indifférent.
indignant ; see **become**.
inert, inerte.
inexhaustible, inépuisable.
inextricable, inextricable.
infant, enfant, *m.* ; bébé, *m.*
infantry, infanterie, *f.*
infiltration, infiltration, *f.*
infinite, infini.
infinitely, à l'infini.
infinity, infinité, *f.*
influence, influence, *f.*
infuse, infuser.
inhabit, habiter.
inhabitant, habitant, *m.*
inimitable, inimitable.
inmate, locataire, *m.*
inner, intérieur.
innocence, innocence, *f.*
innocent, innocent.
innumerable, innombrable.
inquire, demander.
inscribe, inscrire, *irr.*
inscription, inscription, *f.*
inside of, à l'intérieur de.
insipid, fade.
inspection, inspection, *f.*
install, installer.
instance (*for*), par exemple.
instantaneous, instantané.
institution, institution, *f.*
instruct, instruire, *irr.*
instruction, instruction, *f.*
instrument ; *the principal instrument*, la cheville ouvrière.
instrumentalist, musicien, *m.*
intelligence, intelligence, *f.*
intend, compter ; *intend for*, destiner à.
intense, intense, extrême.
intensity, intensité, *f.* ; see **pitch**.
intention, intention, *f.*
interchange, échanger.
intercourse, relations, *f. pl.*
interest, intéresser.
interesting, intéressant [de].
interior (*adj.*), intérieur.
interior (*n.*), intérieur, *m.*
interjection, interjection, *f.*
interruption, interruption, *f.*
interval, intervalle, *m.* ; *at intervals*, de distance en distance.
intimate, intime.
into, dans, en.
intriguer, intrigante, *f.*
intrust with, charger de.
invade, envahir.
invisible, invisible.
invite, inviter [à].

irresistible, irrésistible.
island, île, *f.*
isolation, isolement, *m.*
it (*when a subject*), il, elle, ce; (*when an object*), le, la, l'; *of it*, en; *in it*, y.
Italy, Italie, *f.*
its, son, sa, ses.
itself (*adj.*), même.
itself (*pron.*), se; (*after a preposition*), soi, lui même, elle même, eux mêmes, elles mêmes.

J

jack; *jumping jack*, pantin, *m.*
jacket; *short jacket*, camisole, *f.*
janitor, concierge, *m.*
January, janvier, *m.*
Japan, Japon, *m.*
Japanese, japonais.
jardin, jardin, *m.*
jaw, mâchoire, *f.*
jesting, railleur, *irr.*
Jesus Christ, Jésus Christ.
jewel, bijou, *m.*, *irr.*
jeweler, bijoutier, *m.*, joaillier, *m.*
John, Jean.
join, rallier; *join in*, s'en mêler; (*in the acclaim*), prendre (*irr.*) part (à).
joke (*n.*); see **crack**.
joke (*v.*), plaisanter.
jokingly, en plaisantant.
jostle, bousculer.
jot down, prendre, *irr.*
joy, joie, *f.*
joyful, joyeux, *irr.*
joyous, joyeux, *irr.*
judgment, jugement, *m.*
jumping; see **jack**.
Jura, Jura, *m.*
just, précisément; *just as*, tout comme; *just back*, tout derrière; *have just* (*done something*), venir (*irr.*) de (*infinitive*); see **see**.
justify, justifier; *is justified of itself*, se justifie d'elle même *or* trouve sa propre justification en elle même.
justly, à bon droit.

K

kaleidoscope, kaléidoscope, *m.*
keep, tenir, *irr.*; *keep quiet*, se taire, *irr.*; se tenir (*irr.*) coi (*irr.*).
kick, coup (*m.*) de pied.
kill (*time*), perdre.
kilometer, kilomètre, *m.*
kind, sorte, *f.*, espèce, *f.*
kindness, obligeance, *f.*
king, roi, *m.*
kinswoman, parente, *f.*
kissing, embrassades, *f. pl.*
kitchen, cuisine, *f.*
kneel down, s'agenouiller.
knife (*paper*), coupe papier, *m.*
knocker, marteau, *m.*, *irr.*
know, savoir [*no prep.*], *irr*; (= *to be acquainted with*), connaître, *irr.*

L

labyrinth, labyrinthe, *m.*; dédale, *m.*
lace, dentelle, *f.*; (*adj.*), de dentelle.
lack, manquer (de).
lad, enfant, *m.*
lady, dame, *f.*
lagoon, lagune, *f.*
lake, lac, *m.*
lamp, lampe, *f.*
lance, lance, *f.*

landing, arrêt, *m.*; atterrissage, *m.*
landing place, palier, *m.*
landscape, paysage, *m.*
language, langue, *f.*
lantern, lanterne, *f.*
large, grand; (*bones*), gros, *irr.*
last (*adj.*), dernier, *irr.*; *at last*, enfin; see **will**.
last (*vb.*), durer.
late (*adj.*), feu (see N. R. 15).
late (*adv.*), tard.
lateral, latéral, *irr.*
Latin, latin.
latter; *the latter*, celui ci, celle ci, ceux ci, celles ci.
laugh, rire, *irr.*; *laugh in one's sleeve*, rire (*irr.*) dans sa barbe, rire (*irr.*) sous cape.
laughter, rire, *m.*
laurel (*adj.*), de laurier.
law, droit, *m.*; see **enact**.
lawyer, avocat, *m.*
lay, poser; *lay out my plans* (*fam.*), ajuster mes flûtes.
lead, conduire, *irr.*
leader, chef, *m.*
leaning, accoudé.
learn, apprendre, *irr.*
learned man, savant, *m.*
learning, instruction, *f.*
least, moindre.
leave, laisser; (= *go out*), quitter, * sortir (*irr.*) de; (= *depart*), * partir, *irr.*
leaving, sortie, *f.*
lecture, conférence, *f.*
left (*adj.*), gauche.
left (*n.*), gauche, *f.*
legal, légal, *irr.*
legion, légion, *f.*
legislate, faire (*irr.*) des lois.
legislative, législatif, *irr.*
length, longueur, *f.*; *at length*, longuement.
less (*adj.*), moindre.
less (*adv.*), moins.
lessen, diminuer.
let, laisser [*no prep.*]; *let off*, descendre; *let down*, baisser; *let us not exaggerate at all*, n'exagérons point.
letter, lettre, *f.*
lettuce, salades, *f. pl.*
level, niveau, *m.*, *irr.*
liberty, liberté, *f.*
lie, mentir, *irr.*; *you lie*, vous en avez menti.
lieutenant, lieutenant, *m.*
life, vie, *f.*; *during his life*, de son vivant.
light (*adj.*), léger, *irr.*; (*gallery*), frêle.
light (*n.*), lumière, *f.*
light (*vb.*), allumer; (*corner*), illuminer; *light up*, éclairer.
light-colored, blanchâtre.
light-hearted, joyeux, *irr.*
like, comme.
limit, limite, *f.*
line (*n.*), ligne, *f.*; (*of poetry*), vers, *m.*; *fortification line*, ligne (*f.*) de fortification.
line (*vb.*), border (de); *line up*, aligner.
linen, toiles, *f. pl.*
link, anneau, *m.*, *irr.*
listen to, écouter; *listen heedlessly*, prêter une oreille distraite; *listen calmly*, écouter impassible (*adj.*).
listing, lisière, *f.*
literary, littéraire.
literature, littérature, *f.*

little (*adj.*), petit; see **story**.
little (*adv.*), peu.
live, vivre, *irr.*; (*in a house* or *on a street*), habiter, demeurer; *live in troops*, vivre (*irr.*) par bandes; *live so high beyond one's means*, mener la vie à si grandes guides.
lively, animé.
livery, livrée, *f.*
load, charger (de).
lobby, couloir, *m.*
local, local, *irr.*
lock, fermer à clé.
lodge (*n.*), loge, *f.*
lodge (*vb.*), loger.
lodging, logis, *m.*
loftiness, grandeur, *f.*
lofty, † haut.
logical, logique.
London, Londres, *m.*
long, long, *irr.*; *be long in*, tarder à; *so long as* or *as long as*, tant que (*indic.*); *long time*, longtemps.
longer; *no . . . longer*, ne . . . plus.
look (*n.*), air, *m.*
look (*vb.*), or *look at*, regarder; *look for*, chercher; *look down*, regarder; *look like*, ressembler à; *look downcast*, baisser le nez; (*before an adj.*), avoir (*irr.*) l'air (see N. R. 19).
Lord, Seigneur, *m.*
lose, perdre; *lose one's way*, se perdre, s'égarer.
loss; *be at a loss*, ne pas savoir [*no prep.*], *irr.*
lot, lot, *m.*
loud, gros, *irr.*; *as loud as one can*, à pleins poumons, à tue tête.
loudly, † hautement.
Louvre, Louvre, *m.*
love (*n.*), amour, *m.*
love (*vb.*), aimer.
loving; see **peace**.
low (*adj.*), bas, *irr.*
low (*adv.*), bas.
lower (*adj.*), inférieur; (*catacombs*), bas, *irr.*
lowly, humble.
luminous, lumineux, *irr.*
luncheon, collation, *f.*
lung, poumon, *m.*
Lutetia, Lutèce, *f.*
Luxembourg, Luxembourg, *m.*
luxury, luxe, *m.*; see **use**.

M

machine, machine, *f.*
Madeleine, Madeleine, *f.*
magical, magique.
magnificence, magnificence, *f.*
magnificent, magnifique.
magpie, pie, *f.*
maid, bonne, *f.*
maiden (*candid*), ingénue, *f.*
main, principal, *irr.*; (*door*), grand, see **staircase**.
maintain, maintenir, *irr.*
majestic, majestueux, *irr.*
majesty, majesté, *f.*
majority, plupart, *f.*
make, faire [*no prep.*], *irr.*; *make up*, composer; *make up one's mind*, prendre (*irr.*) le parti [de]; *make one's self hoarse*, s'égosiller [à]; *make a decision*, prendre (*irr.*) un parti; *make one's self notorious by remaining*, s'afficher; *make an end of it*, faire (*irr.*) une fin; *make one's self felt to*, s'imposer jusqu'à; *to make the filling up of the mansion*

complete, pour remplir la maison de fond en comble.
making (*n.*), confection, *f.*
mamma, maman, *f.*
man, homme, *m.*; *young men*, jeunes gens, *m. pl.*
manifold, multiple.
mankind, genre humain, *m.*; (*outcast*), humanité, *f.*
manna, manne, *f.*
manner, manière, *f.*
mansion, demeure, *f.*; (=*very fine house*), hôtel, *m.*
many, beaucoup (de); *many a*, maint; *so many*, tant (de); *how many . . . !* que (de) . . . !; *how many*, combien (de); *as many . . . as*, autant (de) . . . que; *not very many*, peu (de).
map, carte, *f.*
mar, gâter.
marble, marbre, *m.*; (*adj.*), de marbre.
March, mars, *m.*
march, s'avancer; *march past*, défiler.
marchioness, marquise, *f.*
maritime, maritime.
mark, marquer.
market, halle, *f.*
marquis, marquis, *m.*
marriage, mariage, *m.*
married; *the newly married couple*, les nouveaux mariés.
Marseilles, Marseille, *f.*
Marshall, maréchal, *m.*, *irr.*; *Marshal Duroc*, le maréchal Duroc.
marvel, merveille, *f.*
marvelous, merveilleux, *irr.*
mason, maçon, *m.*
masonry, maçonnerie, *f.*
mass, messe, *f.*; *high mass*, grand'-messe, *f.*; *in a mass*, en foule.
massive, massif, *irr.*
masterpiece, chef (*m.*) d'œuvre.
match (*n.*), parti, *m.*
match (*vb.*), assortir.
maternal, maternel, *irr.*
mathematics, mathématiques, *f. pl.*
mausoleum, mausolée, *m.*
May, mai, *m.*
may, pouvoir [*no prep.*], *irr.*
mayor, maire, *m.*
me, me, m'; moi.
meal, repas, *m.*
mean, signifier.
meandering, sinueux, *irr.*
meaning, sens, *m.*; signification, *f.*
means, moyen, *m.*
meantime (*in the*), sur ces entrefaites, cependant
measure, mesurer.
meat, viande, *f.*
Mecca, la Mecque, *f.*
medallion, médaillon, *m.*
medicine, médecine, *f.*
meditation, recueillement, *m.*
meet, rencontrer.
meeting; see **place**.
melancholy, atrabilaire.
member, membre, *m.*
memory, mémoire, *f.*
menagerie, ménagerie, *f.*
menial, servile.
mention, parler de.
mere, simple.
merit, mérite, *m.*
merrily, gaiement.
metaphor, métaphore, *f.*
meter, mètre, *m.*
metropolis, métropolis, *f.*
microcosm, microcosme, *m.*

middle (*adj.*), moyen ; see age.
middle (*n.*), milieu, *m.*, *irr.* ; *in the middle*, au milieu.
midst (*in the*), au milieu.
might (*with all his*), à tour de bras.
mighty, puissant.
migration, migration, *f.*
mild, placide.
mile, mille, *m.*
military, militaire.
milk, lait, *m.*
Milky Way, Voie (*f.*) lactée.
milliner, modiste, *f.*
million, million, *m.*
mind, esprit, *m.*
Minerva, Minerve, *f.*
minister, ministre, *m.*
ministration, service, *m.*
minute, minute, *f.*
mire, boue. *f.*
mirror, miroir, *m.* ; glace, *f.*
mirth, gaieté, *f.*
miscellaneous, varié.
miss or be missing, manquer.
mix, confondre.
mixture, mélange, *m.*
modern, moderne.
money, argent, *m.*
monolith, monolithe, *m.*
monotony, monotonie, *f.*
Mont d'or, Mont (*m.*) d'or.
month, mois, *m.*
monthly, mensuel, *irr.*
Montmartre, Montmartre, *m.*
monument, monument, *m.*
monumental, monumental, *irr.*
moonlight, clair (*m.*) de lune.
more, plus ; davantage.
moreover, en outre.
morning, matin, *m.*
mosaic, mosaïque, *f.*
most (*the*), le plus (see N. R. 12) ; (*no art.*), on ne peut plus, très.
most (*n.*), la plupart ; *most of them*, la plupart d'entre eux ; *most cases*, la plupart des cas.
mother, mère, *f.* ; *mother-in-law*, belle mère, *f.*
motion, mouvement, *m.*
mount (*n.*), mont, *m.* ; *Mount Valérien*, le mont Valérien.
mount (*vb.*), monter.
mountain, montagne, *f.*
mouth, bouche, *f.*
move, se mouvoir, *irr.*, s'agiter.
movement, mouvement, *m.*
Mr., M. *or* Monsieur.
much, beaucoup (de) ; (*before p part.*), fort ; *so much*, tant.
mud, vase, *f.*
muffled, voilé.
multitude, multitude, *f.*
murmur, murmure, *m.*
muse, muse, *f.*
museum, musée, *m.*
music, musique, *f.*
must, devoir [*no prep.*]. *irr.* ; falloir [*no prep.*], *irr.*, *impers.*
mutilation, mutilation, *f.*
my, mon, ma, mes.

N

N., N., *m.*
nag (*old*), rosse, *f.*
name (*n.*), nom, *m.*
name (*vb.*), nommer.
namely, à savoir.
Naples, Naples, *f.*
Napoleon, Napoléon.
narrow, étroit.
nation, nation, *f.*; peuple, *m.*
national, national, *irr.*
native, natif, *irr.*

nature, nature, *f.*
nave, nef, *f.*
navigation, navigation, *f.*
near, près de.
nearly, presque ; *very nearly*, à très peu de chose près ; *nearly three centuries*, à près de trois siècles en arrière.
necessary, nécessaire.
necklace, rivière, *f.*
need (*n.*), besoin, *m.*
need (*vb.*), avoir besoin (de) [de].
neighbor, voisin, *m.*
neighborhood, voisinage, *m.* ; see **spirit**.
neighborly feeling, relations (*f. pl.*) de voisinage.
neither . . . nor, ne . . . ni . . . ni.
nestling place, refuge, *m.*
network, réseau, *m.*, *irr.*
never, ne . . . jamais, jamais . . . ne ; (*without verb*), jamais.
new, nouveau, *irr.*
newly ; see **married**.
news stand, kiosque, *m.*
newspaper, journal, *m.*, *irr.*
next (*adj.*), prochain.
next (*adv.*), ensuite.
niche, niche, *f.*
night, nuit, *f.* ; *Arabian Nights*, les Mille et une Nuits.
nimble, leste ; (*finger*), agile.
nine, neuf.
nineteen, dix neuf.
nineteenth, dix neuvième.
ninety, quatre vingt dix (see N. R. 20).
no (*adj.*), ne . . . pas de ; (*without verb*), pas de ; ne . . . aucun, aucun . . . ne ; *no one*, nul (*irr.*) . . . ne ; *no other*, nul (*irr.*) autre ; *no other . . . but*, ne . . . pas d'autre . . . que ; *no . . . or*, ne (*verb*) ni . . . ni ; *no doubt*, sans doute ; *no . . . longer*, ne . . . plus.
no (*adv.*), non.
nobody, personne (*m.*) . . . ne, ne . . . personne, *m.*
noise, bruit, *m.*
noisy, tumultueux, *irr.*
non-military, incompétent.
none, aucun.
nor ; see **neither**.
normal, normal, *irr.*
Normand, normand.
Normandy, Normandie, *f.*
nose ; see **blow**.
not, ne . . . pas ; *not a*, pas un . . . ne ; *not . . . at all*, ne . . . point ; *not . . . anything . . . than*, ne . . . rien (de) . . . que ; *not . . . anybody except*, ne . . . que ; *not . . . either . . . or*, ne . . . ni . . . ni ; *not only*, non seulement.
note, note, *f.*
nothing, ne . . . rien (de) ; rien ne ; *nothing but*, ne . . . autre chose que . . ..
notice, remarquer ; (*change*), constater.
novel, roman, *m.*
November, novembre, *m.*
now, maintenant ; *now*, . . . *now*, . . . tantôt, . . . tantôt . . . ; *now and then*, de temps à autre, de temps en temps.
nudge each other, se pousser du coude.
number (*n.*), nombre, *m.* ; (*of a house* or *of a check*), numéro, *m.*

number (*vb.*), être (*irr.*) au nombre de.
numerous, nombreux, *irr.*
nuptial, nuptial, *irr.*
nurse, bonne (*f.*) d'enfant; (*of an infant*), nourrice, *f.*, nounou, *f.*

O

object, objet, *m.*
oblige, obliger [à] *or* [de].
observe, observer; (= *declare*), faire (*irr.*) remarquer.
obtain, obtenir, *irr.*
occasion, occasion, *f.*
occident, occident, *m.*
occupation, occupation, *f.*; (= *trade*), métier, *m.*
occupy, occuper; *thus to occupy*, pour occuper ainsi.
occur, se passer.
o'clock, heure, *f.*; *six o'clock*, six heures.
October, octobre, *m.*
odd, perdu.
of, de.
offer, offrir, *irr.*
office, bureau, *m.*, *irr.*; (*menial*), travail, *irr.*; see **ticket**.
official (*adj.*), officiel, *irr.*
officials, authorités, *f. pl.*
often, souvent.
ogle, lorgner.
ogre, ogre, *m.*
oh! oh! ô!
old, vieux, *irr.*; see **book**, **grow**, **nag**, and **Paris**.
olive-green, vert olive (see N. R. 16).
Olympus, Olympe, *m.*
omnibus, omnibus, *m.*
on, sur; (*before pres. part.*), en.
once, une fois; (= *formerly*), autrefois, jadis; *at once*, tout de suite; (= *at the same time*), à la fois.
one (*adj.*), un.
one (*pron.*), l'un, un; (= *people*), on, l'on; *the one* (*dem.*), celui, celle; *one's self*, se; *to one another*, or *one to the other* (*two*), l'un à l'autre, l'une à l'autre; (*more than two*), les uns aux autres, les unes aux autres; *one above the other*, l'un au dessus de l'autre, les uns au dessus des autres; see **no**.
onlooker, spectateur, *m.*
only (*adj.*), seul.
only (*adv.*), ne . . . que, seulement; *not only*, non seulement.
open, *trans.*, ouvrir, *irr.*; *intrans.*, s'ouvrir, *irr.*; *open wide*, s'ouvrir (*irr.*) à deux battants.
opening, ouverture, *f.*
opera, opéra, *m.*
opinion, opinion, *f.*
opportunity, occasion, *f.*
opposite; see **direction**.
or, ou; see **either** and **no**.
orator, orateur, *m.*
orchestra, orchestre, *m.*; see **seat**.
order (*n.*), ordre, *m.*; *order!* à l'ordre! *in order to*, pour; *in order that*, afin que (*subjunc.*), pour que (*subjunc.*).
order (*vb.*), ordonner.
ordinary, ordinaire; (*of language*), usuel, *irr.*
organ, orgue (see N. R. 2).
Orient, Orient, *m.*
Oriental, oriental, *irr.*
origin, origine, *f.*; (*of bones*), provenance, *f.*

originality, originalité, *f.*
originally, originairement, dans l'origine.
ornament (*n.*), ornement, *m.*; *church ornament*, ornement (*m.*) d'église.
ornament (*vb.*), orner.
orphan, orphelin, *m.*
other, autre; see **one**, **some**, **such**, and **each**.
ought, devoir [*no prep.*], *irr.*
our, notre, nos.
outcast, rebut, *m.*
outcry, clameur, *f.*
outdoors, dehors.
outer, extérieur.
outside, extérieur, *m.*; *outside of*, devant; see **portal**.
out of, par.
over (*prep.*), au dessus de; (=*on*), sur; *over there*, là bas.
over (*adj.*), fini, terminé.
overflow, déborder.
owe, devoir, *irr.*
own, propre.

P

pack, meute, *f.*
page, page, *f.*
paint, peindre, *irr.*
painter, peintre, *m.*
painting, tableau, *m.*, *irr.*; peinture, *f.*
pair of trousers, pantalons, *m. pl.*
palace, palais, *m.*
pale, pâle.
pallid, blême.
pandemonium, charivari, *m.*
panorama, panorama, *m.*
Pantheon, Panthéon, *m.*
paper, papier, *m.*; (*newspaper*) journal, *m.*, *irr.*; see **knife** and **shade**.
parade, parade, *f.*
paragraph, paragraphe, *m.*
parallelogram, parallélogramme, *m.*
parapet, parapet, *m.*; (*of a crypt*), balustrade, *f.*
parasol, ombrelle, *f.*
parchment, parchemin, *m.*
parent, parent, *m.*
parish, paroisse, *f.*
Parisian (*adj.*), parisien, *irr.*; (*street Arab*; *street*) de Paris.
Parisian (*n.*), Parisien, *m.*
Paris, Paris, *m.*; *old Paris*, le vieux Paris.
park, parc, *m.*
parliamentary, parlementaire; see **hall**.
parlor, salon, *m.*
Parnassus, Parnasse, *m.*
part, partie, *f.*; (*of a city*), quartier, *m.*; (*of a play*), rôle, *m.*; *to the utmost parts*, jusqu'aux extrémités; *upper part*, † haut, *m.*
particular, particulier, *irr.*
party, groupe, *m.*; *christening party*, baptême, *m.*
pass, passer; *as she passes*, sur son passage; *pass above*, passer par dessus; *pass again*, repasser; *pass through*, traverser; (*museum*), parcourir, *irr.*; *pass in*, *entrer; *pass out*, *sortir; *pass away*, s'écouler.
passage, passage, *m.*
passion, passion, *f.*
past (*adj.*), passé.
past (*n.*), passé, *m.*
pastime, passe temps, *m.*
path, sentier, *m.*
patriotism, patriotisme, *m.*
pave, paver.

pavement, pavé, *m.*
pavilion, pavillon, *m.*
pay, payer; *pay for*, payer; *pay a visit to*, visiter.
pea; *green peas*, petits pois, *m. pl.*
peace-loving, pacifique.
pearl, perle, *f.*
peasant, paysan, *m.*
peculiar, particulier, *irr.*; *peculiar to*, spécial (*irr.*) à.
peddler, marchand (*m.*) des quatre saisons.
peevish, revêche.
pell mell, pêle mêle, *m.*
pen, plume, *f.*
penthouse, auvent, *m.*
people, gens, *m.* or *f. pl.* (see N.R. 3); (*after a number*) personnes, *f. pl.*; (= *one*, *they*), on, l'on; (= *nation* or *citizens*), peuple, *m.*; *young people*, jeunes gens, *m. pl.*; see **unknown**.
perceive, apercevoir, *irr.*
perceptibly, à vue d'œil.
perfect, parfait.
perfume, parfum, *m.*
perhaps, peut être.
perish, périr.
permanent, permanent.
permission, permission, *f.*
perpetual, perpétuel, *irr.*
perron, perron, *m.*
persist, persister.
person, personne, *f.*; *persons present*, les assistants, *m. pl.*
petty, petit.
Philip, Philippe.
philosopher, philosophe, *m.*
philosophy (*natural*), physique, *f.*
phrase, phrase, *f.*
physiognomy, physionomie, *f.*
Picardian, picard.
pick up, ramasser.
picturesque, pittoresque.
pier, pile, *f.*
piety, piété, *f.*
pilaster, pilastre, *m.*
pile, construction, *f.*
pilgrimage, pèlerinage, *m.*
pillar, pilier, *m.*
pioneer, pionnier, *m.*
pious, pieux, *irr.*
piously, pieusement.
pipe, pipe, *f.*
pitch, degré, *m.*; *pitch of intensity*, diapason, *m.*
pity, pitié, *f.*; *what a pity that*, quel dommage que (*subjunc.*).
placard (*printed*), écriteau, *m.*, *irr.*
place (*n.*), place, *f.*; (*a definite locality*), lieu, *m.*, *irr.*, endroit, *m.*; *in the first place*, d'abord; *meeting place* or *assembling place*, rendez vous, *m.*; *nestling place*, refuge, *m.*; *burial place*, lieu (*m.*, *irr.*), de sépulture; see **take**.
place (*vb.*), placer.
placid, placide.
plain, plaine, *f.*
plainly, clairement.
plan (*n.*), plan.
plan (*vb.*), combiner.
plate, plaque, *f.*
platform, plate forme, *f.*; (*of the president*), estrade, *f.*; (*of a tower*), palier, *m.*
play (*n.*), jeu, *m.*, *irr.*
play (*vb.*), jouer; (*an instrument*), jouer de.
pleasant, agréable; *pleasant-faced*, à la mine agréable.

please, plaire (à), *irr.*; (*the eyes*), charmer.
pleased (*adj.*), ravi, charmé.
pleasure, plaisir, *m.*
plenty, beaucoup (de).
plinth, cordon, *m.*
plum (*sugar*), dragée, *f.*
plump, grassouillet, *irr.*
plunge, plonger.
ply, faire (*irr.*) le service des voyageurs.
pocket, poche, *f.*; *empty pockets*, poches trouées.
poem, poème, *m.*
poet, poète, *m.*
poetry, poésie, *f.*
point (*n.*), point (*m.*); *starting point*, point (*m.*) de départ.
point (*vb.*), braquer; *point out*, indiquer, montrer; *point out to one another*, se montrer.
police, police, *f.*
policeman, gardien (*m.*) de la paix.
political, politique.
pomp, pompe, *f.*
Pont Neuf, Pont Neuf, *m.*
poor, pauvre.
poorly, pauvrement.
population, population, *f.*
porch, perron, *m.*
porphyry, porphyre, *m.*; (*adj.*), de porphyre.
portal, portail, *m.*; *outside of the portal*, sur le parvis.
port, **cochère**, porte (*f.*) cochère.
porter, concierge, *m.*
portfolio, serviette, *f.*
portrait, portrait, *m.*; *portrait gallery*, galerie (*f.*) de portraits.
possess, posséder.
possibly, peut être.
post, poste, *m.*
postpone, remettre, *irr.*
potentate, potentat, *m.*
pot-pourri, pot pourri, *m.*
pottery, faïences, *f. pl.*
pour (*trans.*), verser; (*intrans.*), * tomber à verse.
power, pouvoir, *m.*
powerful, puissant.
praise up to the skies, porter aux nues.
prayer stool, prie Dieu, *m.*
precaution, précaution, *f.*
preceding, précédent.
precious, précieux, *irr.*
precisely, précisément.
preëminently, par excellence.
prefer, préférer [*no prep.*].
preparatory, préparatoire.
presence, présence, *f.*
present (*adj.*), présent; *be present*, assister (à); see **time**.
present (*n.*), présent, *m.*
present (*vb.*), présenter.
preserve, conserver.
president, président, *m.*
presidential, présidentiel, *irr.*
press, se presser.
prestige, prestige, *m.*
pretext, prétexte, *m.*
pretty (*adj.*), joli.
pretty (*adv.*), assez.
prevalence, prédominance, *f.*
prevent, empêcher [de].
previously, plus † haut.
price, prix, *m.*; *a very good price*, très cher.
priest, prêtre, *m.*
primary, primaire.
princess, princesse, *f.*; **Princess B . . .**, la princesse B . . .

principal, principal, *irr.*
prison, prison, *f.*
private, privé; (*of a house*), bourgeois.
probably, probablement.
proceed very slowly, traîner la chose en longueur.
procession, procession, *f.*; (*nuptial* or *baptismal*), cortège, *m.*
proclaim, proclamer.
prodigious, prodigieux, *irr.*
produce, produire, *irr.*
product, produit, *m.*
profession, profession, *f.*
professor, professeur, *m.*
profit, profiter (de).
profusely, à profusion, à foison.
profusion, profusion, *f.*
program *or* **programme**, programme, *m.*
progress, progrès, *m.*
prolong, prolonger.
promenade, promenade, *f.*
promenader, promeneur, *m.*
promise (*n.*), promesse, *f.*
promise (*vb.*), promettre [de], *irr.*
promontory, promontoire, *m.*
pronounce, prononcer.
prop, consolider.
proper, propre.
proportion, proportionner.
prose, prose, *f.*
prosperous, prospère.
protection, protection, *f.*
protestation, protestation, *f.*
proudly, fièrement.
prove, prouver.
provide, garnir.
province, province, *f.*; (= *sphere*) compétence, *f.*
provincial, provincial, *irr.*
provision, provision, *f.*
pshaw! bast!
public (*adj.*), public, *irr.*
public (*n.*), public, *m.*
purchase, emplette, *f.*
purchaser, acheteur, *m.*; acheteuse, *f.*
purpose; see **use**.
push, pousser; *push open*, ouvrir tout à fait.
put, mettre, *irr.*; *put on*, mettre, *irr.*; *put it on one's head*, s'en coiffer.
pyrotechnics, feux (*m. pl.*) d'artifice.

Q

quack, charlatan, *m.*
quadrangular, quadrangulaire.
quality, qualité, *f.*
quantity, quantité, *f.*
quarry, carrière, *f.*; (*hunting term*), curée, *f.*
quarter, quartier, *m.*
quay, quai, *m.*
queen, reine, *f.*
quest, quête, *f.*
question, question, *f.*; *be a question*, s'agir [de], *impers.*
quick, vite.
quickly, vite.
quiet, tranquille; see **keep**.
quips, répliques piquantes, *f. pl.*, vives ripostes, *f. pl.*
quite, tout; (*tall*), assez; (*French*), bien.
quotation, citation, *f.*

R

race, race, *f.*
radiant, radieux, *irr.*; see **become**.
radiate, rayonner.

radiation, rayonnement, *m.*
rag, chiffon, *m.*
ragamuffin, voyou, *m.*
rage, sévir.
ragged, déguenillé.
ragpicker, chiffonnier, *m.*
railing, balustrade, *f.*
railroad; see **station**.
rain, pluie, *f.*
raise, exhausser; (*vegetables*), cultiver.
random (*at*), à tort et à travers.
rank (*n.*), rang, *m.*
rank (*vb.*), être rangé.
rap, coup, *m.*
rapid, rapide.
rare, rare [de].
rate; *at a good rate*, bon train; *at any rate*, quoi qu'il en soit.
rather, assez.
rattle off, parler.
ray, rayon, *m.*
reach, *arriver à, *parvenir à, gagner; (*dowry*), se monter à; (*debate*), *monter à; *reach one's destination*, *arriver à destination.
read, lire, *irr.*
reader, lecteur, *m.*
ready, prêt; *be ready to fall*, menacer ruine.
real, véritable.
reality, réalité, *f.*
realization, réalisation, *f.*
realize, réaliser; (= *have a definite idea of*), se rendre compte de.
really, réellement.
realm, royaume, *m.*
reason, raison, *f.*; *for hygienic reasons*, pour cause d'hygiène.
rebuild, rebâtir.
recall, rappeler.
receive, recevoir, *irr.*
recess, enfoncement, *m.*
recognize, reconnaître, *irr.*
recollection, souvenir, *m.*
recreation; see **ground**.
rector, recteur, *m.*
red, rouge.
reduce, se réduire, *irr.*
refined, raffiné.
reflect, refléter.
regard, considérer.
regards, amitiés, *f. pl.*
regiment, régiment, *m.*
region, région, *f.*
regret, regret, *m.*
regular, régulier, *irr.*
regulate, régler.
reign (*n.*), règne, *m.*
reign (*vb.*), régner.
rejoice, se réjouir, jubiler.
relate, raconter.
relative, parent, *m.*
relief, soulagement, *m.*; (*sculpture*), relief, *m.*
relieve, rompre.
religious, religieux, *irr.*
remain, *rester.
remains, restes, *m. pl.*
remarkable, remarquable.
remedy, remède, *m.*
remember, se souvenir (de), *irr.*, se rappeler; *remember . . . to*, rappeler . . . au bon souvenir de . . ..
reminiscence, souvenir, *m.*
remote, reculé.
render, rendre.
renew, renouveler.
renewing (*n.*), renouvellement, *m.*
repass, repasser

repast, repas, *m.*
repeat, répéter ; (*echo*), répercuter.
repose, reposer.
represent, représenter.
representative, député, *m.*
republic, république, *f.*
reputation, réputation. *f.*
require no urging, ne pas se le faire (*irr.*) dire deux fois.
resemble, ressembler (à).
reserve, réserver (à).
reside, résider, habiter.
residence, résidence, *f.*
resident, habitant, *m.*
resolve, résoudre [de], *irr.*
resort, rendez vous, *m.*
resound, résonner.
respect, respect, *m.*
respite, relâche, *f.*
resplendent, resplendissant.
rest (*n.*), repos, *m.*
rest (*vb.*), reposer.
restaurant, restaurant, *m.*
result, résultat, *m.*
retail (*at*), en détail.
retain, retenir, *irr.*
retired, retiré.
return (*in*), en revanche.
return (*vb.*), (= *go back*), * retourner; (= *come back*), * revenir.
reveal, révéler; (*the steps*), exposer.
revels, ébats, *m. pl.*
review (*n.*) revue, *f.*
review (*vb.*), passer en revue.
reviewing; see **ground** and **stand**.
revolution, révolution. *f.*
reward, récompenser (de).
rhythm, air, *m.*
ribbon, ruban, *m.*
rich, riche.
richly, richement.
richness, richesse, *f.*
ride, trajet, *m.*
ride by, défiler.
right (*adj.*), bon, *irr.*; (*opposite to left*), droit; *right off*, net (*adv.*).
right (*n.*), droite, *f.*
ring, sonner; *ring a full peal*, sonner à toute volée; *ring the bell*, sonner; (*of the president*), agiter la sonnette.
rise, s'élever; (*monuments*), se dresser; (*cover*), se soulever.
river, fleuve, *m.*
road, route, *f.*
roadway, chaussée, *f.*
robe; *in his imperial robes*, revêtu du manteau impérial.
rogue, espiègle, *m.*
roguish, goguenard.
roll (*n.*), motte, *f.*
roll, rouler; *roll along*, longer.
rolling (*n.*), roulement, *m.*
Roman, romain.
Romancero, romancero, *m.*
Rome, Rome, *f.*
roof, toit, *m.*; (*of a gallery*), voûte, *f.*
room, chambre, *f.*; *cloak* or *dressing room*, vestiaire, *m.*; *dining room*, salle (*f.*) à manger; *exhibition room*, salle (*f.*) d'exposition; *festival room*, salle (*f.*) des fêtes; *sleeping room*, chambre (*f.*) à coucher; *vestry room*, sacristie, *f.*
roost, perchoir, *m.*
root, racine, *f.*
rough, houleux, *irr.*
round, autour de.
row, rang, *m.*; (=*fight*), bagarre, *f.*

royal, royal, *irr.*
rub, frotter.
rue, rue, *f.*
ruin, ruine, *f.*
rule, règle, *f.*
run, courir, *irr.*; (*of a gallery*), régner; *run for*, amener; *run one's self over head and ears in debt*, être dans les dettes jusqu'au cou *or* être criblé de dettes.
rush (*n.*), presse, *f.*
rush (*vb.*), se précipiter.
Russian, russe.
rustling, froufrou, *m.*

S

sacramental, sacramentel, *irr.*
Sacré Cœur, Sacré Cœur, *m.*
sacred, sacré.
sacredness, sainteté, *f.*
sad, triste.
sale, vente, *f.*; *for sale*, à vendre.
salesman, commis (*m.*) de magasin, vendeur, *m.*
saleswoman, demoiselle (*f.*) de magasin, vendeuse, *f.*
sally (*happy*), bon mot, saillie spirituelle.
saloon, salon, *m.*
Salpétrière, Salpétrière, *f.*
salt, sel, *m.*
salubrity, salubrité, *f.*
Samaritan, Samaritaine, *f.*
Samary, Samarie, *f.*
same, même.
sanction, consacrer.
sapphire, saphir, *m.*
sarcophagus, sarcophage, *m.*
satiety (*to*), à bouche que veux tu.
satisfactory, satisfaisant.
satisfy, satisfaire, *irr.*
Saturday, samedi, *m.*
Savior, Sauveur, *m.*
say, dire [de], *irr.*; *say to one's self*, se dire, *irr.*; that is to say, c'est à dire.
scar, cicatrice, *f.*
scarcely, ne . . . guère.
scatter, éparpiller; *scatter about*, s'éparpiller.
scene, scène, *f.*; *fairy scene*, féerie, *f.*
scepter, sceptre, *m.*
scholar, étudiant, *m.*
school, école, *f.*
science, science, *f.*
scientist, savant, *m.*
scrap, loque, *f.*
scrape, gratter.
Scripture (Holy), l'Écriture sainte, les saintes Écritures.
sculpture, sculpture, *f.*
sea, mer, *f.*
search, quêter.
season, saison, *f.*
seat (*n.*), siège, *m.*; place, *f.*; (*of an administration*), siège, *m.*; *orchestra seat*, fauteuil (*m.*) d'orchestre; *take a seat*, s'installer.
seat (*vb.*), asseoir, *irr.*
seating perhaps, d'une capacité approximative.
Sebastian, Sébastien.
second (*adj.*), second, deuxième.
second (*n.*), seconde, *f.*
secondary, secondaire.
secret, secret, *m.*
section, section, *f.*
seductive, séduisant.
see, voir [*no prep.*], *irr.*; *if he sees fit*, si bon lui semble; (*exclam.*), tenez; *see just . . .*, voyez donc.

seem, sembler [*no prep.*], paraître [*no prep.*], *irr.*; *seem inclined*, faire (*irr.*) mine [de].
seemingly, apparemment.
Seine, Seine, *f.*
seldom, rarement.
select (*adj.*), choisi; (*company*), d'élite.
select (*vb.*), choisir.
self-created, venu de lui même.
sell, vendre.
senate, sénat, *m.*
send, envoyer, *irr.*
sensation, sensation, *f.*
sentence, phrase, *f.*
separate (*adj.*), séparé, distinct.
separate (*vb.*), séparer.
September, septembre, *m.*
sepulchral, sépulcral, *irr.*, funéraire.
series, série, *f.*
servant, domestique, *m.*; (*female*), servante, *f.*
serve, servir (à) [à], *irr.*; *serve as*, servir (*irr.*) de.
session, séance, *f.*
set one's heart, avoir (*irr.*) à cœur [de]; *set on end*, debout (*adv.*); (*lance*), en arrêt.
seven, sept.
seventeen, dix sept.
seventeenth, dix septième.
seventy, soixante dix.
several, plusieurs.
sewing girl, couturière, *f.*
shade, nuance, *f.*; *paper shade*, abat jour (*m.*) de papier.
shake, ébranler; (*head*) secouer.
shame, † honte, *f.*
shape (*n.*), forme, *f.*
shape (*vb.*), faire, *irr.*
sharpen, aiguiser, affiner.
she, elle; il.
shed, verser; (*light*), répandre.
sheet, feuille, *f.*
shelter, gîte, *m.*
shepherdess, bergère, *f.*
shimmering, chatoyant, miroitant.
shine out, briller.
ship, navire, *m.*
shirt, chemise, *f.*
shock, offenser.
shoe, soulier, *m.*; *shoe department*, rayon (*m.*) de la cordonnerie.
shop, boutique, *f.*; *butcher shop*, boucherie, *f.*; *wine shop*, cabaret, *m.*; *shop window*, vitrine, *f.*
short, court.
shoulder, épaule, *f.*
shout, cri, *m.*; (*of laughter*), éclat, *m.*
show (*n.*), spectacle, *m.*; *Punch and Judy show*, Guignol, *m.*; *show window*, étalage, *m.*
show (*vb.*), montrer; (*opinion and feeling*), manifester; *show plainly the effects of*, se ressentir (*irr.*) dans une large mesure de.
shrewdness, finesse, *f.*
shrill, aigu, *irr.*, strident.
shriveled, ratatiné.
shrugging, † haussement, *m.*
shut, fermer, clore (*irr.*); *shut in*, séparer.
shutter, volet (*m.*) de clôture.
sickening, nauséabond.
sickly, maladif, *irr.*
side, côté, *m.*; (*of a gallery*), paroi, *f.*; *seamy side*, revers, *m.*; *by the side*, à côté.
side alley, contre allée, *f.*
sidewalk, trottoir, *m.*
sigh, soupirer.

sight, vue, *f.*; (=*spectacle*), spectacle, *m.*; *curious sight*, curiosité, *f.*; *at first sight*, au premier abord.
sign, signer.
signal, signal, *m.*, *irr.*
signification, signification, *f.*
silence, silence, *m.*
silent, silencieux, *irr.*
silhouette, silhouette, *f.*
silk, soie, *f.*; *adj.*, de soie.
silky, soyeux, *irr.*
silvery, argenté.
similar, semblable.
simple, simple.
simpleton, badaud, *m.*
simply, simplement; tout bonnement.
simultaneously, simultanément.
since, depuis; (*conj.*), depuis que (*indic.*); (*because*), puisque (*indic.*).
sincere, sincère.
sing, chanter.
single, seul.
sink, enfoncer; (*of monuments*), s'abaisser.
sip, déguster à petites gorgées; siroter.
sir, Monsieur, *m.*
siren, sirène, *f.*
sister, sœur, *f.*; *sister-in-law*, belle sœur, *f.*
sisterhood, société, *f.*
sit, siéger; *sit down*, s'asseoir, *irr.*
site, emplacement, *m.*
sitting, séance, *f.*
situate, situer.
six, six.
sixteen, seize.
sixty, soixante; *about sixty*, une soixantaine.
sixty-six, soixante six.
skeleton, squelette, *m.*
skepticism, scepticisme, *m.*
sketch (*n.*), esquisse, *f.*
sketch (*vb.*), ébaucher.
skill, habileté, *f.*
skull, crane, *m.*
sky, ciel, *m.*, *irr.*
slab, tablette, *f.*
slang, argot, *m.*
slated, d'ardoises.
sleep, dormir, *irr.*; *sleep in the open air*, loger en plein air, *or* dormir (*irr.*) à la belle étoile.
sleeping room, chambre (*f.*) à coucher.
slight; *slightest*, moindre.
slip in, se faufiler.
slope, pente, *f.*
slow, lent; *not to be slow in*, ne pas se faire (*irr.*) faute de.
slowly, lentement; see **proceed**.
small, petit.
smell, odeur, *f.*
smile (*n.*), sourire, *m.*
smile (*vb.*), sourire (à), *irr.*
Smyrna (*adj.*), de Smyrne.
snatch, arracher.
so, si; (=*thus*), ainsi; *so many*, tant (de); *so much*, tant (de); *so that*, de sorte que; *so as to*, pour; *so . . . as*, si . . . que; *so long as*, tant que (*indic.*); *so to speak*, pour ainsi dire, en quelque sorte.
society, société, *f.*
socket, orbite, *f.*
sofa, sofa, *m.*
soft, moelleux, *irr.*; *soft-eyed*, aux yeux doux, aux regards tendres.
soldier, homme (*m.*) de guerre.
sole, semelle, *f.*

solemn, grave.
solitary, solitaire.
some (*adj.*), un, quelque, quelques; (*partitive*), du, de la, de l', des; de (see N. R. 11).
some (*pron.*), en; quelques uns, quelques unes; *some . . . , others*, les uns . . . , d'autres.
sometimes, quelquefois, parfois.
son, fils, *m.*
song, chanson, *f.*
sonorous, sonore.
soon, bientôt; *as soon as*, aussitôt que, dès que (*indic.*); (*do something*) *soon*, ne pas tarder [à].
Sorbonne, Sorbonne, *f.*
sort, sorte, *f.*
soul, âme, *f.*
sound (*n.*), son, *m.*
sound (*vb.*), sonner; (*bell*), tirer.
south, sud, *m.*; *of the South* (p. 214), méridional, *irr.*
sovereign, souverain.
spacious, vaste.
spark, étincelle, *f.*
sparkling, étincelant.
sparrow, moineau, *m.*, *irr.*
speak, parler; *so to speak*, pour ainsi dire, en quelque sorte.
speaker, orateur, *m.*
speaking; see **trumpet**.
special, spécial, *irr.*
speciality, spécialité, *f.*
specify, préciser.
specimen, échantillon, *m.*
spectacle, spectacle, *m.*
spectator, spectateur, *m.*
speech, discours, *m.*; see **fluency**.
speed, vitesse, *f.*; *at full speed*, à toute vitesse.
spend, passer.
spirit, esprit, *m.*; (*generous*), verve, *f.*; *spirit of the Gascons*, verve (*f.*) gasconne; *there is more of the spirit of neighborhood*, l'esprit de voisinage y est plus développé.
spite, dépit, *m.*; *in spite of*, malgré.
splendid, splendide.
splendor, splendeur, *f.*
sport, jeu, *m.*, *irr.*
spot, endroit, *m.*
spout, lancer.
spread, se dérouler; (*table*), mettre, *irr.*
spring (*n.*), source, *f.*; (*season*), printemps, *m.*
spring (*vb.*), surgir; *spring up*, * venir.
square, square, *m.*
stable, écurie, *f.*
stage box, loge (*f.*) d'avant scène.
staircase or **stairway**, escalier, *m.*; *grand* or *main staircase*, escalier (*m.*) d'honneur.
stamp, caractère, *m.*; see **impress**.
stand (*n.*); (*hack*), station, *f.*; (*bookseller*), étalage, *m.*; (*for the spectators*) tribune, *f.*; *reviewing stand*, tribune (*f.*) officielle; *news* or *band stand*, kiosque, *m.*
stand (*vb.*), (*trans.*) soutenir, *irr.*; (*intrans.*) se tenir (*irr.*) debout; (*monuments* and *walls*), se dresser, s'élever; *stand against*, être adossé à; *stand ajar*, s'entrouvrir, *irr.* (see N. R. 27); *stand in file*, faire (*irr.*) queue; *stand in a line*, se ranger.
standard, étendard, *m.*
standing, debout (*adv.*).

star, étoile, *f.*; (*crossing*), carrefour, *m.*
starry, étoilé.
start (*n.*); *the start is from*, le point de départ se trouve à, *or* le départ s'effectue de.
start (*vb.*), s'ébranler; (*discussion*), poindre, *irr.*; (*waltz*), commencer; *start forth*, saillir, *irr.*
starting; see **point**.
starve, mourir (*irr.*) de faim.
state (*n.*), état, *m.*; *adj.*, de gala; see **United**.
state (*vb.*), constater.
statesman, homme (*m.*) d'état.
station, gare, *f.*; *railroad stations*, gares (*f. pl.*) de chemins de fer.
statuary, statuaire, *f.*
statue, statue, *f.*
steal, voler; (p. 211), dérober.
steamboat, bateau (*m.*) à vapeur.
steeple, clocher, *m.*
stentorian, de stentor.
step, pas, *m.*; (*of a staircase*), degré, *m.*, marche, *f.*; (*of a carriage*), marchepied, *m.*; see **direct**.
step again, remonter.
stern, poupe, *f.*
stifle, étouffer.
still, encore.
stingy! à la crasse!
stipend, salaire, *m.*, gages, *m. pl.*
stocking, bas, *m.*
stone, pierre, *f.*; *adj.*, de pierre.
stool; *prayer stool*, prie Dieu, *m.*
stop, s'arrêter; *stop in ecstasy*, se perdre en contemplation.
store, magasin, *m.*; (*supply*), provision, *f.*; *store window*, vitrine, *f.*
storm, tempête, *f.*
story, étage, *m.*; *floors or stories*, étages (*m. pl.*) ou paliers, *m. pl.*; (*fairy*), conte, *m.*; *little story*, anecdote, *f.*
strange, étrange.
strangely, étrangement.
strangeness, étrangeté, *f.*
stranger, étranger, *m.*
streak, entredeux, *m.*
stream, cours, *m.*; (*figur.*), flot, *m.*; *in the stream*, au fil de l'eau.
street, rue, *f.*; *back street*, rue écartée, rue retirée; *street Arab*, gamin, *m.*; *street sweeper*, balayeur, *m.*; *street car*, tramway, *m.*; *street door*, porte (*f.*) de maison *or* de rue; see **tramp**.
strength, force, *f.*
stretch, déployer.
strict, strict, sévère.
strike, frapper, saisir; (*o'clock*), sonner.
striking, frappant.
strip, dépouiller.
stroller, flâneur, *m.*, promeneur, *m.*
strong, fort.
strongly, fortement.
struggle, se débattre.
student, étudiant, *m.*
study (*n.*), étude, *f.*
study (*vb.*), étudier.
stuff, étoffe, *f.*
style, style, *m.*
stylish, piquant.
subdeacon, sous diacre, *m.*
subdivision, subdivision, *f.*
sublime, sublime.
submit (*trans.*), soumettre, *irr.*; (*intrans.*), se soumettre, *irr.*
subterranean, souterrain.
suburb, faubourg, *m.*

succeed, réussir [à], parvenir [à]; *succeed each other*, se succéder l'un à l'autre, se suivre (*irr.*) l'un l'autre.
succession, série, *f.*; enfilade, *f.*
successively, successivement.
such, tel, *irr.*; *such a* (*before a noun*), un tel, *irr.*; (*before an adj.*), un si . . .; *such as*, tel (*irr.*) que; *such races as . . ., others*, telles races comme . . ., telles autres.
suddenly, soudainement, tout à coup.
suffer, souffrir [de], *irr.*
sugar plum, dragée, *f.*
suit; *traveling suit*, costume (*m.*) de voyage.
suitable, convenable.
suite, enfilade, *f.*; *suite of apartments*, appartement, *m.*, *sing.*
sum, somme, *f.*
sum up, résumer.
summer, été, *m.*
summit, sommet, *m.*
summon up one's courage, prendre (*irr.*) son courage à deux mains.
sumptuosity, somptuosité, *f.*
sumptuous, luxueux, *irr.*
sun, soleil, *m.*
sunshine, éclat (*m.*) du soleil.
superb, superbe.
superficial, superficiel, *irr.*
superfluous, superflu [de].
superpose, superposer.
superstition, superstition, *f.*
supper; see **take**.
support, soutenir, *irr.*
supremacy, suprématie, *f.*
sure, sûr.
surmount, surmonter.
surprise, surprendre, *irr.*
surround, entourer.
surrounding (*adj.*), environnant.
surroundings, milieu, *m.*, *irr.*
suspect, se douter de.
suspend, suspendre.
suspender, bretelle, *f.*
swallow; *be swallowed up*, se confondre.
swarm, fourmiller.
swaying, balancement, *m.*
swear, jurer.
sweep the crossings, établir des péages d'un côté de la rue à l'autre.
sweeper, balayeur, *m.*
sweet, sucré.
swing open, s'ouvrir, *irr.*
Switzerland, Suisse, *f.*
sword, glaive, *m.*
symbolize, symboliser.
symmetry, symétrie, *f.*
symphony, symphonie, *f.*

T

table, table, *f.*
tail, queue, *f.*
tailor, tailleur, *m.*
take, prendre, *irr.*; (*quotation* and *stone*), extraire, *irr.*, tirer; (*impers.*), falloir, *irr.*; (= *drive* or *escort*), conduire, *irr.*; *take along with*, emmener [*no prep.*]; *take back*, reconduire, *irr.*; *take down*, retirer; *take to*, envahir; *take to one's heels*, prendre (*irr.*) ses jambes à son cou; *take care not to*, prendre (*irr.*) garde [de], se garder [de]; *take French leave*, filer à l'anglaise; *take the lead*, présider (à); *take place*,

avoir (*irr.*) lieu ; (*debate*), s'engager ; *take a seat*, s'intaller ; *take sides*, prendre (*irr.*) parti ; *take one's supper*, souper ; *take the wrong* . . . , se tromper de . . ..

taking (*n.*), prise, *f.*

talent, talent, *m.*

talk (*n.*), conversation, *f.*

talk (*vb.*), parler, causer.

tall (= *high*), † haut ; (= *large*), grand.

tapestry, tapisserie, *f*,

Tasso, le Tasse (see N. R. 9).

taste, goût, *m.*

teach, enseigner.

tear, larme, *f.* ; (*poetical*), pleur, *m.*

telescope, télescope, *m.*

tell, dire (à) [de], *irr.* ; (*story*), raconter.

temper, tempérer.

temple, temple, *m.*

ten, dix.

tenacity, ténacité, *f.*

terrace, terrasse, *f.*

terrestrial, terrestre.

terrible, terrible.

territory, territoire, *m.*

Terror, Terreur, *f.*

than, que [de] ; (*before a number*), de.

thankful, reconnaissant ; *be thankful to* . . . *for*, savoir gré (à) . . . [de].

that (*adj.*), ce, cet, cette.

that (*dem. pron.*), ce, cela ; celui là, celle là ; celui, celle ; *that which*, ce qui ; ce que.

that (*rel. pron.*), qui, que.

that (*conj.*), que ; see so and order.

the, le, la, l', les.

theater, théâtre, *m.*

thee, te, toi.

their, leur.

theirs, le leur, la leur, les leurs.

them, eux ; les ; *of them* (*things*), en ; *to them*, leur ; see most.

themselves, se ; eux mêmes, elles mêmes.

then, alors ; puis, ensuite ; *but then* (p. 194), mais après tout ; see now.

theological, théologique.

theology, théologie, *f.*

there, là, y ; (*subject*) il ; *there is*, *there are*, il y a ; (*poetical*), il est ; see here.

therefore, c'est pourquoi, donc.

Thermes, Thermes, *m. pl.*

these (*adj.*), ces.

these (*pron.*), ce ; ceux ci, celles ci ; *these also* (p. 197), eux aussi.

they, ils, elles ; ce.

thick, épais, *irr.* ; see hail.

thickness, épaisseur, *f.*

thief, voleur, *m.*

thing, chose, *f.*

think, penser [*no prep.*] ; (= *believe*), croire [*no prep.*], *irr.* ; *think of*, penser à, songer à ; (*opinion*), penser de.

third, troisième.

thirteen, treize.

thirty, trente.

this (*adj.*), ce, cet, cette.

this (*pron.*), ce, ceci ; celui ci, celle ci ; *this is* (*place*), voici.

thorn, épine, *f.*

thoroughfares, voie, *f.*

thoroughly, à fond.

those (*adj.*), ces.

those (*pron.*), ceux, celles ; ceux là, celles là.

thou, tu.

though, bien que (*subjunc.*), quoique (*subjunc.*).
thousand (*adj.*), mille (see N. R. 22).
thousand (*n.*), millier, *m.*
thread, fil, *m.*
threaten, menacer [de].
three, trois.
three-hundredth, trois centième.
threshold, seuil, *m.*
thrilling, saisissant.
throng, encombrer.
through, à travers; (*kindness*), grâce à.
throughout, dans.
throw, or *throw out*, jeter.
thrust, mettre, *irr.*, (*fam.*) fourrer.
thus, ainsi; *thus to occupy*, pour occuper ainsi.
thy, ton, ta, tes.
ticket, billet, *m.*; *transfer ticket*, correspondance, *f.*; *admission ticket*, carte (*f.*) d'entrée; *ticket office*, guichet, *m.*
tie up, ficeler.
till, que (*subjunc.*).
time, temps, *m.*; (= *definite time*), moment, *m.*; instant, *m.*; (= *epoch*), époque, *f.*; (*first*), fois, *f.*; *at the present time*, à présent; *a long time*, longtemps; *for a short time*, un moment; *too short a time*, trop peu; *in a very short time*, en très peu de temps; *on time*, à temps; see **back**.
timidly, timidement.
ting-a-ling, drelin.
tinkle, tinter.
tired, fatigué, las, *irr.*; see **get**.
title, titre, *m.*
to, à; de; (= *in order to*), pour; *so as to*, pour; *enough . . . to*, assez . . . pour.
tocsin, tocsin, *m.*
to-day, aujourd'hui.
toe (*great*), orteil, *m.*
together, ensemble.
toilet, toilette, *f.*
tomb, tombeau, *m.*, *irr.*
ton, tonne, *f.*
to-night, ce soir.
too, trop.
toothless, édenté.
top, † haut, *m.*; sommet, *m.*; *top of an omnibus*, impériale, *f.*; see **voice**.
topsy-turvy; see **turn**.
totally, tout à fait.
touch, toucher.
tour, tour, *m.*
tourist, touriste, *m.*
toward, vers.
tower, tour, *f.*
trace (*n.*), trace, *f.*
trace (*vb.*), tracer.
tracery, broderie, *f.*
track, voie, *f.*
traditional, traditionnel, *irr.*
tragic, tragique.
train, traîne, *f.*
traitor, traître, *m.*
tramp the streets, battre le pavé.
tranquillity, tranquillité, *f.*
transaction, transaction, *f.*
transfer, translation, *f.*
transform, transformer (en).
travel, voyager.
traveler, voyageur, *m.*
treasure, trésor, *m.*
tree, arbre, *m.*; *tree trunk*, tronc (*m.*) d'arbre.

trefoil, à trèfle.
tribe, tribu, *f.*
tribune, tribune, *f.*
trick, malice, *f.*
trifle, fanfreluche, *f.*, colifichet, *m.*
trinket, bibelot, *m.*
trip, voyage, *m.*; see **wedding**.
triumphal, triomphal.
triumphant, triomphant.
Trocadero, Trocadéro, *m.*
troops, soldats, *m. pl.*
trooper (*like a*), comme un damné.
trouble, encombre, *m.*
trousers (*pair of*), pantalons, *m. pl.*
true, vrai.
truly, vraiment.
trumpet, trompette, *f.*; *speaking trumpet*, cornet (*m.*) acoustique.
trunk, tronc, *m.*
trust, en croire, *irr.*
try, essayer [de], tâcher [de].
Tuileries, Tuileries, *f. pl.*
tumult, vacarme, *m.*
turn (*n.*), tour, *m.*; *in turn*, à son tour.
turn (*vb.*), tourner; *turn around*, se retourner; *which way to turn*, à quel saint se vouer; *turn stormy*, tourner à l'orage; *turn very red*, piquer un soleil (*fam.*); *turn topsy-turvy*, retourner en tous sens.
twelfth, douzième.
twelve, douze.
twenty, vingt (see N. R. 20).
twenty-eight, vingt huit.
twice, deux fois.
two, deux.
twofold, double.
type, type, *m.*

U

ugly, laid.
uncommonly, extraordinairement.
under, sous.
undergo, subir.
understand, comprendre, *irr.*
unexpectedly, sans qu'on s'y attende, à l'improviste.
unfold, étaler, déployer.
unfortunate, malheureux, *irr.*
unfortunately, malheureusement.
unhappy, malheureux, *irr.*
uniform, uniforme, *m.*
union, union, *f.*
unique, unique.
unite, s'unir.
United States, États Unis, *m. pl.*
unity, unité, *f.*
universal, universel, *irr.*
universally, universellement.
university, université, *f.*
unknown, inconnu; *unknown people*, des gens quelconques.
unlucky, malencontreux, *irr.*, fâcheux, *irr.*
until, jusqu'à.
unvarying, invariable.
up; see **get** and **walk**.
upholsterer, tapissier, *m.*
upon, sur.
upper, supérieur; (*bridge*), en amont.
uproar, rumeur, *f.*
upset, sens dessus dessous.
urbanity, urbanité, *f.*
urchin, gamin, *m.*, moutard, *m.*
urge, solliciter.
us, nous.
use (*n.*), emploi, *m.*
use (*vb.*); *be used as*, servir (*irr.*) de; *be used for purposes of*

luxury, être (*irr.*) employé dans un but de luxe.
useless, inutile [de].
usher, huissier, *m.*; (*wedding*), garçon (*m.*) d'honneur.
usual, ordinaire.
utmost; see **part.**
utter, pousser.

V

vagrant, va nu pieds, *m.*
vain; *you* (*listen*) *in vain*, vous avez beau (écouter).
vainly; (*bestir one's self*) *vainly*, avoir beau (s'évertuer).
vanguard, avant garde, *f.*
variable, mobile.
varied, varié.
variety, variété, *f.*
various, varié, divers, différent.
vast, vaste.
vault, voûte, *f.*; (*crypt*), caveau, *m.*, *irr.*
vegetable, légume, *m.*
veil, voiler.
velvet, velours, *m.*
venerable, vénérable.
Venice, Venise, *f.*
verdure, verdure, *f.*
verily, en vérité.
Versailles, Versailles, *f.*
very (*adj.*), même (*placed after the noun*).
very (*adv.*), très, fort, bien; *from the very . . .*, dès le . . .; see **nearly.**
vest, confier (à).
vestry room, sacristie, *f.*
vice versa, vice versa.
vicinity, environs, *m. pl.*
victory, victoire, *f.*
vie with each other to, rivaliser [pour]; *vie with each other in jesting*, faire (*irr.*) assaut de plaisanteries.
view, vue, *f.*
vile, vil.
violate, violer.
virility, virilité, *f.*
visage, visage, *m.*
viscount, vicomte, *m.*
visible, visible.
visit (*n.*), visite, *f.*
visit (*vb.*), visiter.
visiting, en visite.
visitor, visiteur, *m.*
vivacious, vivace.
vocabulary, vocabulaire, *m.*
voice, voix, *f.*; *at the top of one's voice*, à tue tête.

W

wait, attendre.
waiting, attente, *f.*
wake, s'éveiller.
walk, marcher; *walk about*, marcher çà et là; *walk up and down*, marcher de long en large; *walking in a hurry*, à l'allure † hâtive.
wall, mur, *m.*, muraille, *f.*; *within these walls*, dans cette enceinte.
waltz (*n.*), valse, *f.*
waltz (*vb.*), valser.
wander, errer.
want, vouloir [*no prep.*], *irr.*, désirer [*no prep.*]; (= *to need*), avoir besoin (de), [de].
war, guerre, *f.*
ward, quartier, *m.*
ware, marchandise, *f.*
warlike, guerrier, *irr.*
warm, chaud.

warm up, s'échauffer.
warrior, guerrier, *m.*
watch (*vb.*), observer; (*of a spy*, p. 155), guetter; (*of a sentinel*, p. 185), veiller.
water, eau, *f.*, *irr.*
waving, au vent.
way, route, *f.*, chemin, *m.*; (= *manner*), manière, *f.*; *Milky Way*, Voie (*f.*) lactée; *on the way*, chemin faisant; see **elbow** and **lose**.
wayside, ambulant.
we, nous.
wealth, luxe, *m.*; richesses, *f. pl.*
wealthy (*adj.*), opulent.
wealthy (*n.*), riches, *m. pl.*
wear, porter.
wearing, coiffé (de).
weary; *not to weary of praising*, ne pas tarir d'éloges sur.
weather, temps, *m.*; *the weather is very nasty*, il fait un temps de chien; *the weather is very fine*, il fait très beau.
wedding, mariage, *m.*; *wedding mass*, messe (*f.*) de mariage; *wedding trip*, voyage (*m.*) de noce.
weigh, peser.
welcome, recevoir, *irr.*; souhaiter la bienvenue à.
well, bien; (*excl.*), eh bien ! tiens.
well-known, bien connu.
well-nigh, presque.
well-nourished, bien nourri.
west, ouest, *m.*; couchant, *m.*; occident, *m.*
what (*interr. adj.*), quel, *irr.*
what (*interr. pron.*), qu'est ce qui; que, qu'est ce que; (*after a prep.*), quoi; *what!* plaît il! *what is that?* qu'est ce que c'est que cela? (= *that which*), ce qui; ce que.
wheeze out, égrener.
when, quand, lorsque (*indic.*).
whence, d'où.
where, où.
wherever, partout où.
whether, que.
which (*interr. adj.*), quel, *irr.*
which (*pron.*), qui; que; (*after a prep.*), lequel, laquelle, lesquels, lesquelles; *of which* or *from which*, dont, duquel, de laquelle, desquels, desquelles.
while (*prep.*), en, tout en; (*conj.*), tandis que (*indic.*); *after a while*, peu après; *for a while*, pendant quelque temps.
whirlwind, tourbillon, *m.*
whistle, coup (*m.*) de sifflet.
white, blanc, *irr.*
whither, où.
who, qui.
whoever, quiconque.
whole (*adj.*), tout, *irr.*; *the whole . . .*, tout (*irr.*) le . . . .
whole (*n.*), ensemble, *m.*
wholesale (*at*), en gros.
whom, que.
whose, dont, de qui; duquel, de laquelle, desquels, desquelles.
why, pourquoi.
wide, large; see **open**.
wide-awake, éveillé.
widow, veuve, *f.*
wife, femme, *f.*
will (*n.*), volonté, *f.*; *last will*, testament. *m.*
will; *be willing*, être prêt [à].
win, gagner.

wind, vent, *m.*
winding (*adj.*), tournant.
winding (*n.*), détour, *m.*; (*of a river*), méandre, *m.*
window, fenêtre, *f.*; *store* or *shop window*, vitrine, *f.*; *show window*, étalage, *m.*; *mullioned window*, rosace, *f.*
winter, hiver, *m.*; *adj.*, d'hiver.
wire, fil (*m.*) de fer.
wise, sage.
wish (*n.*), désir, *m.*; souhait, *m.*
wish (*vb.*), vouloir [*no prep.*], *irr.*; désirer [*no prep.*].
wit, esprit, *m.*
with, avec.
within, dans; en; à l'intérieur de; (= *on this side of*), en deçà de; *within these walls*, dans cette enceinte; *within a circle*, dans un rayon.
without (*prep.*), sans; (= *outside of*), en dehors de; *from without*, de l'extérieur; (*conj.*), sans que (*subjunc.*).
witness (*n.*), témoin, *m.*
witness (*vb.*), assister à.
woman, femme, *f.*
wonder (*n.*), merveille, *f.*; (*cause*), admiration, *f.*; (*oh . . . !*), surprise, *f.*
wonder (*vb.*), s'étonner.
wonderful, merveilleux, *irr.*; (*spectacle*), extraordinaire; (*discount*), fabuleux, *irr.*, inouï.
wonderfully well, à ravir.
wood, bois, *m.*
wooden, de bois.
word; (*written*), mot, *m.*; (*spoken*), parole, *f.*; *in a word*, en un mot; *not a single word*, pas un traître mot; *loud words*, gros mots, *m. pl.*
work (*n.*), travail, *m.*, *irr.*; (p. 211), œuvre, *f.*
work (*vb.*), (*trans.*), opérer; (*intrans.*), travailler; (*elevator*), fonctionner.
working (*adj.*) **girl**, ouvrière, *f.*
working (*n.*), fonctionnement, *m.*
workman, ouvrier, *m.*
world, monde, *m.*
worldly, mondain.
worth; *be worth*, valoir (*irr.*) la peine [de]; *be worth seeing* or *visiting*, valoir (*irr.*) la peine d'être vu *ou* d'être visité.
worthy, digne.
wrap up, envelopper.
wreath, couronne, *f.*
wretched, misérable.
wrinkle, ride, *f.*
write, écrire, *irr.*
writer, écrivain, *m.*
wrought, façonné.

Y

yard, mètre, *m.*
yawn, bâiller.
year, année, *f.*; (= *age*), an, *m.*
yell, † hurler, crier.
yellow, jaune.
yesterday, hier.
yet, encore; (= *however*), cependant, pourtant.
yoke, joug, *m.*
you, vous.
young, jeune.
your, votre, vos.
yourself, vous.

Z

zinc, zinc, *m.*

Gift of Dr. Wm F. Drea


АБВ